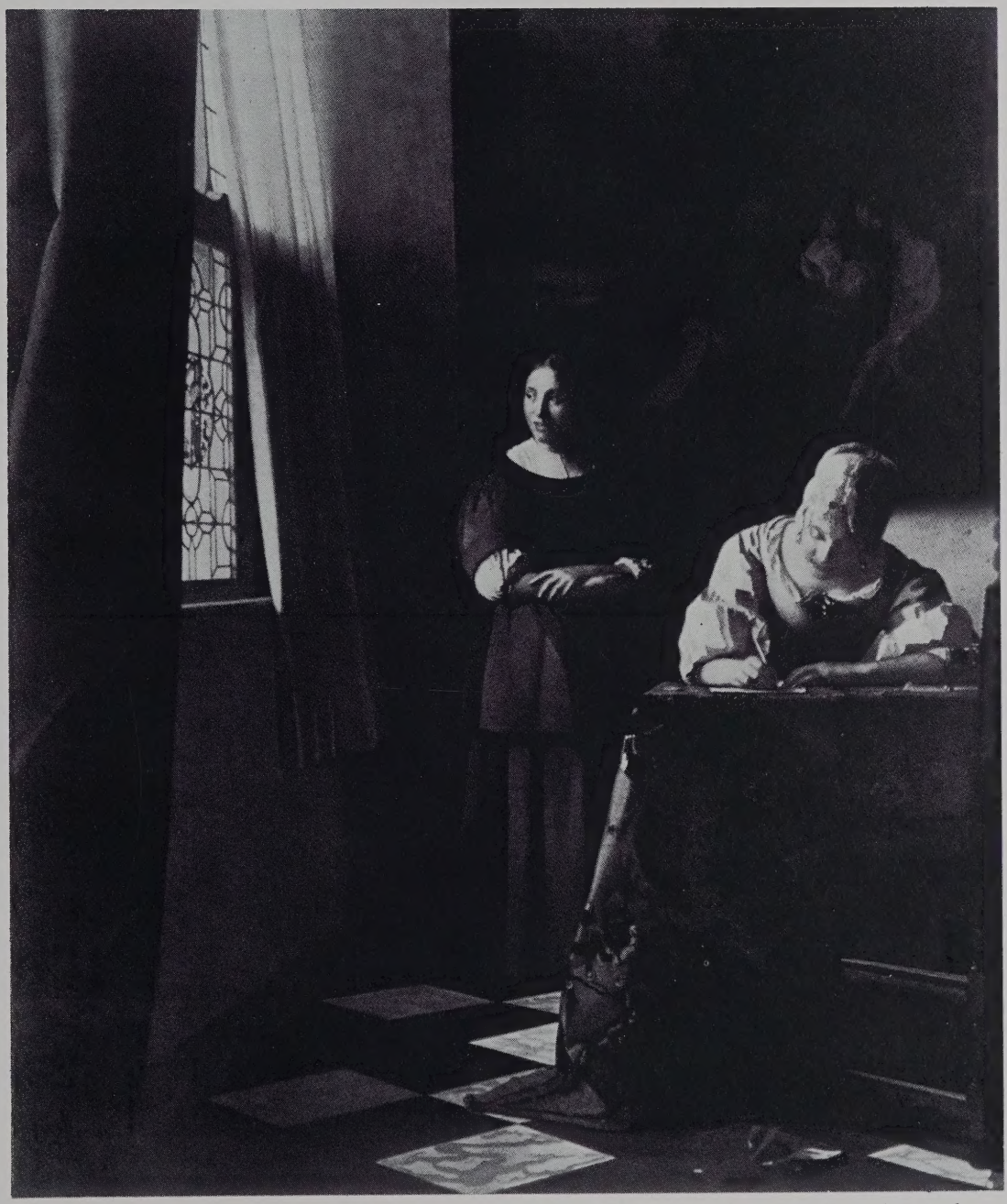
IFAR reports

Volume 7, Numbers 5/6
July/August 1986

incorporating Stolen Art Alert



Jan Vermeer, Lady Writing a Letter with Her Maid, *stolen from the Alfred Beit Foundation, Russborough, Ireland, no. 601.*

Fernand Léger: A Hit and a Miss

IFARreports
incorporating *Stolen Art Alert*
Volume 7, Numbers 5/6
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Two gouaches, attributed to Fernand Léger (1881-1955), have recently been examined by IFAR; both are in a private New York City collection. One, *Two Women with a Parrot*, has been identified as an original work by the artist—the other, *Woman with Butterflies*, is a forgery. Both gouaches were purchased from the same source in New York about twenty-five years ago.

Mr. Maurice Jardot, of Galerie Louise Leiris in Paris, was consulted by IFAR for a stylistic opinion on both works. Mr. Jardot, an expert on Léger, is the author of a number of books and catalogues on the artist. Galerie Louise Leiris succeeds the gallery of the late Daniel-Henri Kahnweiler, the Paris art dealer with whom Léger signed an exclusive contract in 1913.

After examining both gouaches directly, Mr. Jardot stated that the first of the two works, *Two Women with a Parrot*, 45.1 x 34.3 cm., initialed and dated at lower right "FL 49," is a study by Léger; Léger executed a number of finished oils and ceramic versions of this composition. He pointed out that traces of the underlying drawing are visible under the gouache and are particularly apparent as outlines around the five rectangular patches of color (blue, red, orange, green, and yellow), which are randomly placed over the heavily outlined forms in the composition. This free placement of color is typical for the artist at this time. In the 1940s Léger frequently used colors independent of the objects and forms. Mr. Jardot further observed that the artist's initials and date are authentic.

A number of works on this theme were executed while Léger was living in the United States during the years 1940-45 when he was teaching art—for the most part at Yale. The idea for placing patches of color on his strongly defined forms and objects seems to have been precipitated by a "visual experience" Léger had while visiting New York City. In his book on Léger, Werner Schmalenbach describes an experience that the artist had which influenced his painting of another version of *Two Women with a Parrot*. While walking on Broadway, he was "struck by the colored lights that the advertisements flash on the street." Léger is quoted as having said, "I was talking with someone. His face was blue: twenty seconds later it turned yellow. That color went, another came, and it turned to red, then green. . . that color of the flashing light was free—free in space. I tried to do the same thing in my pictures." Mr. Schmalenbach further observes that the geometrically shaped color patches act to stabilize the composition's dramatic curvilinear forms and objects.[1]

In 1949, Léger began to design and work in ceramics at Biot, in southern France, today the site of the Léger Museum. In 1952, he produced an enlarged version of *Two Women with a Parrot*, a polychrome low-relief ceramic sculpture, now in the garden of La Colombe d'Or, a restaurant in St. Paul de Vence, France. It is likely, therefore, that Léger made a number of studies and variants in the late 1940s and this gouache may be one of these.

The second gouache, *Woman with Butterflies*, 18.7 x 25.1 cm., initialed and dated "FL 1943" at lower center, is a forgery. It is Mr. Jardot's opinion that this small-scale gouache was intended to be taken as a preliminary study for a larger, well-documented work of the same date and illustrated in many publications on the artist including, *Fernand Léger*, by Pierre Descargues.[2] The original displays a tight, complex arrangement of overlapping forms, figures, and birds that flows in a circular pattern and is anchored by the powerful female image at the center. By contrast, the face in the forgery is weak and without character. Furthermore, it lacks the firm structure of the original and its disparate parts fall away from the core figure. The nebulous shapes of color at the right are too compact and are not integrated into the composition, as in the original. Mr. Jardot observed that there is no visible underlying drawing anywhere in the forged gouache, whereas such drawing is customary for Léger and is usually found in the artist's preliminary renderings.

Virgilia H. Pancoast

1. Werner Schmalenbach, *Léger* (New York: Harry N. Abrams, Inc., 1976), p. 142.
2. Pierre Descargues, *Fernand Léger* (Paris: Éditions Cercle d'Art, 1955), p. 136.

Museum Repose Bill Vetoed in Albany

Two Women with a Parrot, *identified by IFAR as an original gouache by Fernand Léger.*

Woman with Butterflies, *recently identified as a forgery, formerly ascribed to Fernand Léger.*

A bill to set a statute of limitations on suits to recover stolen art from nonprofit organizations was passed by both houses of the New York State legislature in the last weeks of the spring session but was vetoed by Governor Mario M. Cuomo on 28 July 1986. IFAR, several federal agencies, and museum organizations expressed objections to the content of the vetoed bill.

This bill was similar to the one passed in the final weeks of the 1985 session which was recalled for redrafting at the request of the Attorney General. A draft by the Attorney General's office had not been completed when this year's bill (a slight modification of the 1985 bill) was introduced in a move that surprised many of its opponents. It had been widely understood that the bill's sponsors, Senator Roy Goodman and Assemblyman Mark Alan Siegal, both of Manhattan, were working with the Charities Bureau of the Attorney General's office on compromise legislation. However, in late April these negotiations apparently broke off, and on June 11th the Assembly bill 11462-A was introduced by Assemblyman Siegal. Just two days earlier a June 9th panel discussion, sponsored by the New York State Association of Museums (NYSAM) at the annual convention of the American Association of Museums (AAM), discussed last year's bill and how the compromise legislation was taking shape. Persons attending that meeting who might have known that A. 11462-A was about to be introduced kept mum.

Nature of the Vetoed Bill

Like last year's bill, A. 11462-A would have established a statute of limitations barring suits to recover stolen art and cultural property from New York State nonprofit institutions three years after acquisition and disclosure. The 1986 bill stipulated a series of alternative disclosure requirements, any one of which would have served as notice to a theft victim. The object could have been put on display for any twelve months in the three-year period; published in the organization's own publication with a circulation of 500, a scholarly periodical in the field, or another New York publication with a circulation of 50,000 or more; or catalogued in the acquiring organization's public card file.

IFAR maintained that the bill's disclosure requirements provided insufficient notice to theft victims and that it placed an impossible burden on them to search the acquisition records of all nonprofits on a rotational basis every three years. IFAR argued that the bill would have encouraged art theft by making recoveries more difficult.

continued on p. 4, col. 1

continued from p. 3

Some Public Discussion

While the Attorney General's office was redrafting the 1985 bill, there was some public discussion, and several changes were anticipated. IFAR wrote about the bill and circulated it to interested parties (see *IFARreports*, Oct./Nov. '85, vol. 6, nos. 8/9, p. 3). However, most of these organizations waited for a new bill to emerge from the negotiations and did not comment on the recalled bill of 1985.

In January 1986, the Art Committee of the City Bar Association (New York City) held a meeting to which IFAR and the Metropolitan Museum of Art were asked to send representatives. IFAR expressed its objections to the bill. The Museum, identified as the source of the bill in a memorandum accompanying the legislation, retains the law firm of Lord, Day & Lord, and Genevieve Fraiman, the attorney who had helped prepare the bill, spoke in its favor. The Metropolitan Museum has maintained that the threat of costly and numerous lawsuits from foreign governments requires an amendment to the Civil Practice Law and Rules in Relation to Recovery of Art Objects. However, no specific cases constituting the "threat" have been identified.

The New York Rule

Currently, an original owner who finds his work of art in any New York public, commercial, or private collection, may sue for its return within three years after he discovers its whereabouts, asks for it back, and is refused its return. This rule was established in the 1966 decision of Menzel v. List which involved the return of a painting by Chagall stolen from Menzel during World War II. It was followed in the 1981 decision to return two early Dürer portraits stolen during the war from Schwarzburg castle where the State Picture Gallery, Weimar, had stored them (Kunstsammlungen zu Weimar v. Elicofon). The state of California recently enacted a statute that follows the New York rule of a three-year statute of limitations beginning with demand and refusal.

The present rule allows an unlimited amount of time for an original owner to discover the whereabouts of his stolen art. It is based on the principle that a thief cannot pass good title when he sells stolen goods. Neither can any subsequent bona fide purchaser acquire good title to a once-stolen object, whether it is a work of art or a TV set. Since there is no way to make a definitive title search for art, uncertainty accompanies some transactions.

Veto Requested

The Assembly bill raised many questions about the effect on theft victims of all kinds—individuals, institutions, and foreign countries. Among the federal agencies writing to Governor Cuomo to object to the enactment of A. 11462-A, was the United States Information Agency. Marvin Stone, deputy director, wrote that "The growing international trade in illicitly acquired art and artifacts estimated to be $1 billion annually, is a matter of concern to the U.S. Government and has become a sensitive matter in our relations with foreign governments." He added that the bill "counters the spirit of our efforts, the Cultural Property Act and the Convention it implements, and weakens the ability of the U.S. Government to meet its international obligations." Stone referred to its requirements of the theft victim as "unrealistic vigilance."

The U.S. Department of State, in a letter from Assistant Secretary J. Edward Fox, Legislative and Intergovernmental Affairs, expressed "serious concerns about this legislation from the standpoint of U.S. foreign relations." The letter pointed out that when the Cultural Property Implementation Act was enacted "it was envisaged that common law remedies, such as the remedies afforded by the present New York rule, would in general continue in effect." Warning of possible ill effects, Mr. Fox said that "The State Department believes that the legislation will result in New York becoming a haven for cultural property stolen abroad" and "may become a place for laundering stolen cultural property."

Susan Stitt, president of the New York State Association of Museums, wrote to the governor urging a veto because the bill "has neither been circulated nor discussed in the museum community for which it has far-reaching implications."

President Robert R. Macdonald of The American Association of Museums, wrote as the representative of 10,000 museums and museum professionals in the U.S. to say that, "Major American museums have been involved in discussing the primary issues relative to this matter and the AAM plans to issue a position paper on cultural repose early in 1987."

IFAR has learned from David Lowden, of the law firm of Webster & Sheffield and the new chairman of the Art Committee of the City Bar Association, that this committee plans to consider questions brought up by the bill in the coming season.

In his veto message, Governor Cuomo agreed with the federal agencies, stating, "The bill does not balance fairly the legitimate interests of foreign countries in recovering their lost or stolen art work with the legitimate interests of museums or other good faith purchasers of art." He agreed with IFAR's objections that the disclosure requirements were inadequate, writing "These provisions do not provide a reasonable opportunity for individuals or foreign governments to receive notice of a museum's acquisition and take action to recover it before their rights are extinguished."[1]

A Possible Solution

American acquirers, private, commercial, and institutional, should be able to achieve repose, that is to say, legal title, under circumstances that are fair to original owners. Despite the different positions taken on the vetoed bill, it should be possible to draft legislation acceptable to most concerned parties. Good faith purchasers must have some chance of acquiring legal title to their purchases, and original owners should have a real opportunity to discover the whereabouts of their stolen art or cultural property.

William B. Jones, president of IFAR's Board of Directors, testified before a subcommittee of the U.S. Senate in January 1986 on the Cultural Property Repose Act of 1985 (S. 1523, known as the Mathias bill). Mr. Jones suggested that a national central registry be established where acquisitions could be listed. If, through international museum organizations and government channels, this registry became known to all, original owners could query its records to discover whether an American collection had acquired and registered their property. No acquisition would be immune from a suit to recover unless it had been registered in the central file for a reasonable period of time, perhaps three years, as stipulated in the vetoed bill. In an editorial in *The New York Times*, Karl E. Meyer (author of *The Plundered Past*), endorsed the idea of a national registry. "The interests of orderly collecting argue for some limit on claims," he wrote. He suggested that a central register was a good idea and asked, "why shouldn't New York, as the world's foremost art center, take the lead in creating one?"[2] This suggestion is an important new element in the coming discussions on repose for stolen art and cultural property, and an idea that deserves careful consideration.

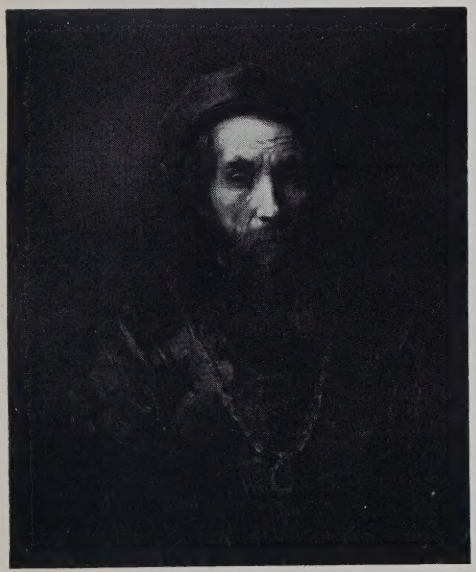
Constance Lowenthal

1. "Cuomo Vetoes Art-Ownership Bill," *The New York Times* (July 29, 1986).
2. Karl E. Meyer, "For a National Art Registry," *The New York Times* (July 30, 1986).

Still Missing: Rembrandt

The M.H. de Young Memorial Museum, The Fine Arts Museums of San Francisco, California, reports that the Rembrandt painting, *Portrait of a Rabbi*, stolen in 1978 on Christmas Eve, is still missing. At the time of the theft, the picture was valued at $1 million. In addition to the Rembrandt, three other paintings were stolen: Aert van der Neer (Dutch, 1603-77), *River Scene at Night;* Anthoine Delorme (French, 1653-1723), *Interior of the Church of St. Lawrence, Rotterdam;* and Willem van de Velde the Elder (Dutch, 1611-93), *Harbor Scene* (see *Stolen Art Alert,* May/June 1982, vol. 3, no. 3, p. 1, *78.213 and *Art Theft Archive Newsletter,* Nov. '79, vol. 1, no. 9, p. 1).

Thieves gained entry to the de Young Museum through a skylight and then descended into the galleries, removing several pictures from the walls. Some paintings were left behind by the thieves, who escaped via the skylight with the four pictures. In 1982 Gus Teller, deputy director of Operations, the Fine Arts Museums of San Francisco, wrote IFAR that in the period since the theft, the museum's security had been greatly improved. Although the theft was well publicized, the paintings disappeared without a trace and nothing has surfaced since that time.



Rembrandt Harmensz van Rijn (Dutch, 1606-69). Portrait of a Rabbi, *Oil on canvas, 78.7 x 64.8 cm. *78.213.1.*

A New Con Game

Detective Thomas Moscardini, of the New York City Police Department, would like to warn art galleries of what appears to be a new version of an old con game. Two galleries were recently approached by someone trying to pass off a bogus certified check after banking hours. The *modus operandi* is as follows: the prospective buyer, who appears to be very wealthy and is well spoken, selects art from the gallery, and after a price is agreed upon, he says his chauffeur will return with a certified check. A limousine arrives after 3:00 p.m., when the banks have closed. The chauffeur gives the gallery what looks like a certified check, however Det. Moscardini warns that in the two cases recently reported to him, the checks were bad. Det. Moscardini told IFAR that the first time the thieves did not get away with it, that the gallery became suspicious and would not release the work of art. Another gallery reporting the same *modus operandi* lost two Oriental vases valued at $40,000 after they accepted the bogus certified check.

Det. Moscardini told IFAR that this is a variation on an old con game and that gallery owners should be suspicious of anyone paying by check after hours. In addition, if the buyer furnishes a telephone number of a bank for reference, it is advised that a gallery staff member go into a back room and call information to confirm the bank's telephone number. Det. Moscardini explained that it is often part of the con game to furnish a bogus bank telephone number and have an accomplice answer that number. Any gallery that is approached with this type of con game is requested to contact IFAR or Det. Thomas Moscardini, New York Police Department, Special Frauds, telephone 212/374-6850.

Recoveries

Prints, Drawings

CHAGALL, Marc (French, 1887-1985). *Phoenix.* Lithograph. 76.2 x 57.2 cm. No. 20/50. (*IFARreports*, Dec. '85, vol. 6, no. 10, p. 25, no. 1482, *85.642.5).

MIRÓ, Joan (Spanish, 1893-1983). *Mural Painting.* Lithograph. 76 x 55 cm. No. 22/100. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 25, no. 1485, *85.642.8).

Candlesticks, Candelabra, Lamps

DAUM, Nancy and BRANDT, E. *Lamp.* Orange mold blown glass and wrought iron base. Ht. 61 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 27, no. 1504, *85.672.24).

GALLÉ, Emile. French. *Scenic Cameo Glass Lamp.* Blue and yellow glass. Ht. 49.5 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 28, no. 1507, *85.672.16).

GALLÉ, Emile. French. *Table Lamp.* Bronze and cameo glass, yellow and rust-colored glass. Ht. 64.8 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 28, no. 1509, *85.672.18).

Glass

GALLÉ, Emile. French. *Blue and Green Multilayered Landscape Vase.* Glass. Approx. ht. 45.7 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 30, no. 1525, *85.672.12).

GALLÉ, Emile. French. *Blue and White Cameo Carved Polar Bear Vase.* Glass. Ht. 34.3 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 30, no. 1526, *85.672.3).

GALLÉ, Emile. French. *Blue Calla Lily Vase.* Glass. Ht. 36.8 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10. p. 30, no. 1527, *85.672.2).

GALLÉ, Emile. French. *Oleander Vase.* Red and green glass. Ht. 45.7 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 30, no. 1529, *85.672.8).

GALLÉ, Emile. French. *Plum Vase.* Blue mold blown glass. Ht. 40.6 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 30, no. 1530, *85.672.19).

GALLÉ, Emile. French. *Red Calla Lily Vase.* Glass. Ht. 36.8 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 31, no. 1532, *85.672.1).

LALIQUE, René. French. *Archers Vase.* Red glass. Ht. 27.3 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 31, no. 1536, *85.672.6).

RICHARD. *Landscape Vase.* Mauve and pink carved cameo glass. Ht. 76.2 cm. (*IFARreports,* Dec. '85, vol. 6, no. 10, p. 31, no. 1540, *85.672.9).

Interpol's 12 Most Wanted List

Interpol recently published its "12 Most Wanted Works of Art," and they are as follows:

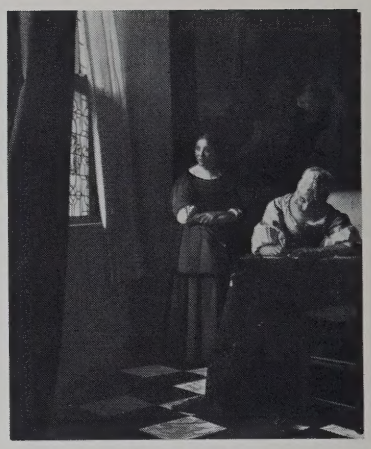
1. *Italian, 12th century.* Virgin and Child (Virgin of Carbonara). *Oil on panel. 80 x 42 cm. *86:242.1. Viterbo, Italy. 7 Jan. '86. (This issue, no. 644.)*

2. *Peter Paul Rubens (Flemish, 1577-1640).* Dawn. *Oil on panel. 26 x 17 cm. *86.322.1. La Coruña, Spain. 17 Sept. '85. (This issue, no. 631.)*

3. *Camille Pissarro (French, 1830-1903).* Children in a Garden at Eragny. *Oil on canvas. 38 x 46 cm. *85.243. Milan, Italy. 29 Dec. '84.* (IFARreports, *May/Jun. '85, vol. 6, no. 4, p. 14, no. 556.)*

4. *Claude Monet (French, 1840-1926).* Impression, Sunrise. *Oil on canvas. 48 x 63 cm. *85.585.1. Paris, France. 27 Oct. '85.* (IFARreports, *Oct./Nov. '85, vol. 6, nos. 8/9, p. 25, no. 1163.)*

5. *Berthe Marie Pauline Morisot (French, 1841-95).* Girl at the Ball. *Oil on canvas. 62 x 52 cm. *85.585.8. Paris, France. 27 Oct. '85.* (IFARreports, *Oct./Nov. '85, vol. 6, nos. 8/9, p. 25, no. 1166.)*



6. *Vermeer (Jan van der Meer, Dutch, 1628-91).* Lady Writing a Letter with Her Maid. *Oil on canvas. 71.1 x 58.4 cm. *86.200.1. Blessington, Ireland. 21 May '86. (This issue, no. 601.)*

7. *Francisco José de Goya y Lucientes (Spanish, 1746-1828).* Portrait of Doña Antonia Zarate. *Oil on canvas. 103.5 x 81.9 cm. *86.200.2. Blessington, Ireland. 21 May '86. (This issue, no. 678.)*

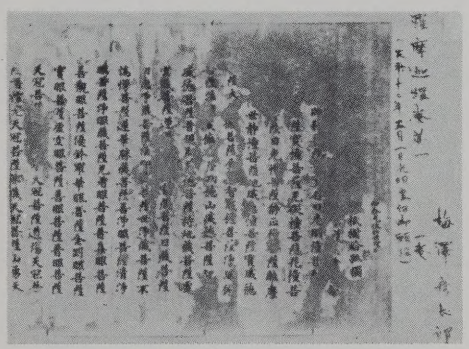
8. *Thomas Gainsborough (English, 1727-88).* Portrait of Madame Bacelli Dancing. *Oil on canvas. 55.5 x 39.4 cm. *86.200.6. Blessington, Ireland. 21 May '86. (This issue, no. 604.)*

Addendum

9. *Aztec, Late Post Classic Period (1250-1521 A.D.).* Zoomorphic Vase, Representing a Monkey. *Highly polished obsidian. Max. ht. 14 cm., max. w. 15 cm., max. th. 16.5 cm. *85.697.76. Mexico City, Mexico. 25 Dec. '85.* (IFARreports, *Dec. '85, vol. 6, no. 10, p. 34, no. 1557.)*

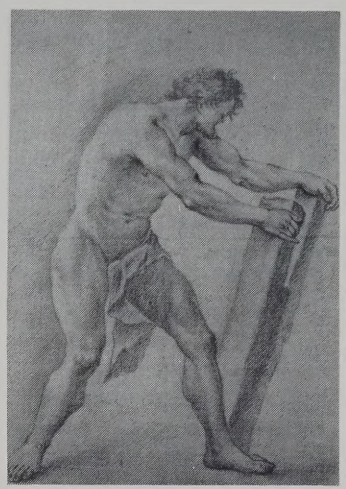
10. *John Gould.* Birds of Australia and Mammals of Australia *(11 volumes of rare books, dated 1840-63). Folio size 60 x 45 x 9 cm. *86.79.1-11. Sydney, Australia. 23 May '85.* (IFARreports, *Jan.-Mar. '86, vol. 7, nos. 1/2, p. 27, nos. 188-89.)*

11. *European, 18th century.* Putti *(six), c. 1733. Ht. 30-40 cm. *86.78.1-6. Tintigny, Belgium. 5 Aug '85. Please note: the statue of the Virgin is not missing. (This issue, no. 700.)*



12. *Empress Komyo. (Japanese, 8th century).* Ramakyo Maki Dai Ichi, *1 May 741. China ink on traditional Japanese paper. 26.5 x 1500 cm. *85.624.3. Tokyo, Japan. 4 May '85.* (IFARreports, *Oct./Nov. '85, vol. 6, nos. 8/9, p. 46, no. 1352.)*

The June issue of *IFARreports* (no. 434) carried a description of a drawing attributed to Pier Francesco Fiorentino, *Sketch of a Young Man.* IFAR recently received a photograph of the drawing, as follows.



Pier Francesco Fiorentino, Attributed to (Italian, flourished 1470-1500). Sketch of a Young Man. *Ochre-colored pencil on paper. Approx. 81.3 x 61.0 cm. *86.172.1. Palm Springs, CA. 6 Apr. '86.*

In Memoriam

Member of IFAR's Board of Directors

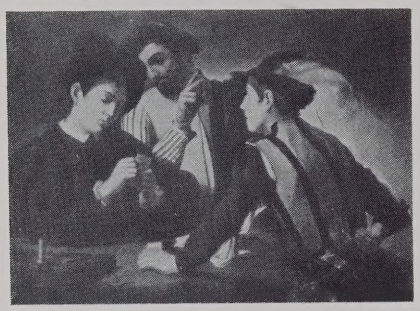
CLYDE M. NEWHOUSE

1920-1986

Art dealer, benefactor, friend
and trusted advisor

Owners Sought

Interpol has notified IFAR of several works of art which were recovered under suspicious circumstances; police are seeking the owners. The pictures illustrated below were seized in March 1985 in Rome, Italy.



1. Men Playing Cards, *99 x 137 cm., owner sought.*

2. Woman and Child, *75 x 60 cm., owner sought.*

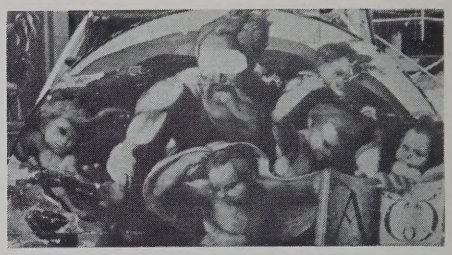
3. Rebecca at the Well, *45 x 65 cm., owner sought.*

4. Deposition from the Cross, *63 x 42 cm., owner sought.*

5. Still Life with Flowers, *92 x 104 cm., owner sought.*

6. Landscape with River, *25 x 45 cm., owner sought.*

7. Landscape with River, *18 x 25 cm., owner sought.*

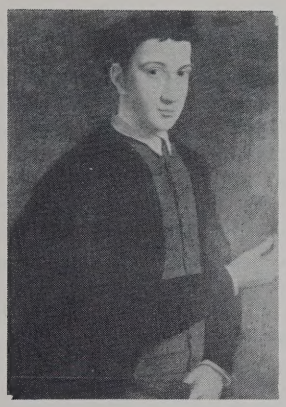


8. Scene of Creation, *radius, 79.5 cm., owner sought.*

9. Two Mythological Lovers, *106.5 x 84.0 cm., owner sought.*

10. Two Putti Fighting, *106.5 x 84.0 cm., owner sought.*

11. Two Putti Embracing, *106.5 x 84.0 cm., owner sought.*



12. Portrait of a Young Man, *84.0 x 61.5 cm., owner sought.*

13. Classical Ruins, *95.5 x 127.0 cm., owner sought.*

14. Transfiguration of Christ, *(copy after Raphael) 75 x 50 cm., owner sought.*

15. Virgin and Child with Saints, *195 x 155 cm., owner sought.*

16. Unidentified Scene, *125 x 115 cm., owner sought.*

17. Unidentified Scene, *95 x 180 cm., owner sought.*

18. Landscape with River, *120 x 170 cm., owner sought.*

19. Landscape with Ruins, *70 x 55 cm., owner sought.*

20. Landscape, *40 x 55 cm., owner sought.*

21. Landscape, *40 x 55 cm., owner sought.*

Stolen Art Alert

Blessington, Ireland

The May 1986 theft of eleven paintings from Sir Alfred Beit's mansion, Russborough, remains unsolved. The paintings have been valued at between $30-45 million and Vermeer's *Lady Writing a Letter with Her Maid* is by far the most important picture stolen. Eighteen paintings were stolen during the night of 20/21 May; seven of the least valuable pictures were found within hours of the discovery of the theft, apparently discarded by the thieves. Sir Alfred Beit donated Russborough to Ireland in 1976, transferring the estate to the Alfred Beit Foundation. The stolen paintings belong to the Apollo Foundation.

The works still missing are as follows: Gabriel Metsu, *Gentleman Writing a Letter;* Gabriel Metsu, *Lady Reading a Letter with Her Maid Looking On;* Anthonie Palamedes, *A Music Party;* Jan Vermeer, *Lady Writing a Letter with Her Maid;* Thomas Gainsborough, *Portrait of Madame Bacelli Dancing;* Peter Paul Rubens, *Portrait of a Dominican Monk;* Peter Paul Rubens, *Portrait of Erycius Puteanus;* Antoine Vestier, *Portrait of Princess de Lamballe;* Francesco Guardi, *Fantasia Landscape (pair);* and Francisco José de Goya y Lucientes, *Portrait of Doña Antonia Zarate* (nos. 598-601, 604, 633-34, 639, 668-69, 678).

Most of the pictures stolen last May were among nineteen works stolen in 1974 from the same mansion. That theft was carried out by members of the Irish Republican Army led by Bridget Rose Dugdale, who spent six years in prison for that theft and other crimes. After the 1974 robbery, the thieves sent a ransom note demanding the transfer to Northern Ireland of four Irish hunger strikers imprisoned in Britain. Police solved the theft almost immediately, making a dramatic recovery at a remote farmhouse just eight days later.

After the 1974 theft, an elaborate alarm system was installed and connected to the local police station. IFAR learned through a statement provided by Russborough, that "the house alarm system appears to have been deliberately triggered by the robbers at 2:00 a.m. The investigation, carried out immediately, provided no evidence of an intrusion leading to the belief that the alarm was a false one." Police speculate that the thieves deliberately set off the alarm and then hid until after a search of the house and the departure of the police. The theft was discovered the next morning, and it was estimated that there were several persons, at least a dozen or more, in the gang. The thieves did not damage or interfere with any of the valuable porcelain or furniture in the mansion.

Budapest, Hungary

Three paintings of the Life of St. Lucy were reported stolen from a private home in Budapest. The pictures are Flemish, oil on panel, and date from the mid-16th century (nos. 628-630).

London, England

Three London galleries reported thefts this month and all three are offering rewards for return of the missing works, subject to usual conditions. Partridge Fine Arts Ltd. lost a Dutch silver tureen and cover dated 1756, by G. van der Toorn (no. 780). Kennedy Carpets & Kelims suffered the theft of several carpets. The items were taken from the back of the gallery following a forcible entry during the night of 5/6 April (nos. 767, 770-73). One of the carpets is unique, a Tabriz carpet, dating to 1930. The Sir Victor Sassoon Ivories Trust reported the theft of 58 Chinese ivories on 12 May 1986. IFAR received photographs of only four of the ivories (nos. 794-97).

New York, New York

Three thefts of antiquities were reported to IFAR, two from New York City art galleries and another from a private residence. The three objects are as follows: a Phoenician striding bronze figure, 14th-12th century B.C. taken from a gallery (no. 783), an Attic black-figure lekythos by the Marathon Painter from another gallery (no. 785), and an Attic red-figure kylix by the Painter of the Louvre G 265, from the private residence (no. 786).

Cambridge, Massachusetts

A reward, subject to usual conditions, is being offered for the return of a gold coin of Alexander the Great which was stolen from an individual in Cambridge. The theft was advertised in the Boston papers and a number of experts in the field were notified immediately following the theft. However, to date, there has been no trace of the coin (no. 784).

Lynn Stowell Pearson

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

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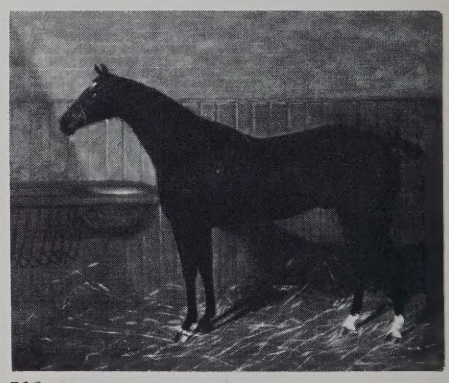

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

538 BRICHER, Alfred Thomson (1837-1908). Clearing the Land, 1865. Oil on canvas. 24.1 x 48.3 cm. Signed and dated in l/r: A.T. Bricher '65. Inv. no. on verso in u/r: M1005. *86.240. New York, NY. 20 Jun. '86.

539 HARROWING, Walter. Bay Hunter in Stable. Oil on canvas. 58.4 x 71.1 cm. *86.307.4. Bryn Mawr, PA. 20 Apr. '86.

American, 20th Century

540 CALAO, Rudy. Mums and Daisies. Oil on board. 61.0 x 50.8 cm. Signed in l/l. *86.307.7. Bryn Mawr, PA. 20 Apr. '86.

541 CANADÈ, Vincent (1879-1961). Self-Portrait. Pastel. 40.6 x 27.9 cm. Marked on verso with the number 871. *86.276.39. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

542 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 21.0 x 33.7 cm. Signed in l/l. Marked on verso with the number 772. *86.276.16. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

543 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 21.1 x 31.8 cm. Signed in l/l. Marked on verso with the number 614. *86.276.5. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

544 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 22.2 x 33.0 cm. Marked on verso with the number 594. *86.276.1. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

545 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.1 x 30.5 cm. Signed in l/l. Marked on verso with the number 620. *86.276.7. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

546 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.1 x 31.8 cm. Signed in l/l. Marked on verso with the number 601. *86.276.3. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

547 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.1 x 31.8 cm. Marked on verso with the number 622. *86.276.8. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

548 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel 24.1 x 31.8 cm. Signed in l/l. Marked on verso with the number 625. *86.276.10. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

549 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.1 x 31.8 cm. Marked on verso with the number 631. *86.276.11. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

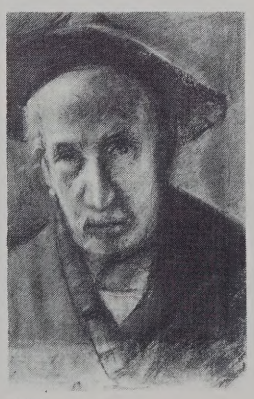
550 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.1 x 31.8 cm. Marked on verso with the number 755. *86.276.14. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

551 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.1 x 31.8 cm. Signed in l/r. Marked on verso with the number 767. *86.276.15. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

552 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.1 x 31.8 cm. Marked on verso with the number 792. *86.276.19. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

553 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.1 x 31.8 cm. Marked on verso with the number 870. *86.276.38. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

554 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.8 x 31.8 cm. Signed in l/r. Marked on verso with the number 623. *86.276.9. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.



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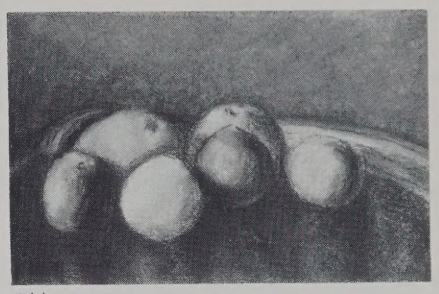

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555 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.8 x 32.4 cm. Marked on verso with the number 612. *86.276.4. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

556 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.8 x 32.4 cm. Marked on verso with the number 635. *86.276.12. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

557 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 24.8 x 33.0 cm. Marked on verso with the number 615. *86.276.6. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

558 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 25.4 x 33.0 cm. Signed in l/l. Marked on verso with the number 775. *86.276.17. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

559 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 26.7 x 33.0 cm. Signed in l/l. Marked on verso with the number 794. *86.276.20. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

560 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 27.3 x 40.6 cm. Signed in l/l. Marked on verso with the number 806. *86.276.22. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

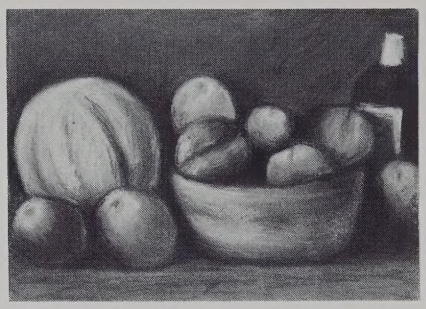
561 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 27.9 x 40.6 cm. Signed in l/l. Marked on verso with the number 823. *86.276.27. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

562 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 30.5 x 25.4 cm. Signed in l/l. Marked on verso with the number 645. *86.276.13. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

563 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 31.1 x 24.8 cm. Signed in l/r. Marked on verso with the number 791. *86.276.18. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

564 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 31.1 x 48.3 cm. Signed in l/l. Marked on verso with the number 844. *86.276.34. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

565 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 31.8 x 24.1 cm. Signed in l/l. Marked on verso with the number 599. *86.276.2. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.



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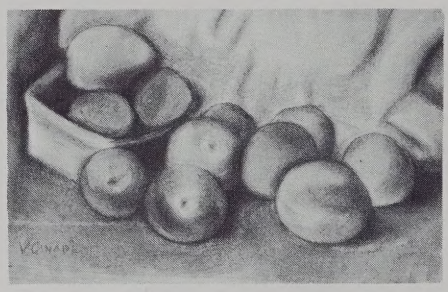

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566 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 31.8 x 47.0 cm. Signed in l/r. Marked on verso with the number 819. *86.276.25. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

567 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 31.8 x 48.3 cm. Signed in l/r. Marked on verso with the number 845. *86.276.35. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

568 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 31.1 x 48.2 cm. Signed in l/r. Marked on verso with the number 856. *86.276.36. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

569 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 32.4 x 33.0 cm. Marked on verso with the number 857. *86.276.37. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

570 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 32.4 x 49.5 cm. Marked on verso with the number 820. *86.276.26. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

571 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 33.0 x 35.6 cm. Signed in l/l. Marked on verso with the number 826. *86.276.28. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

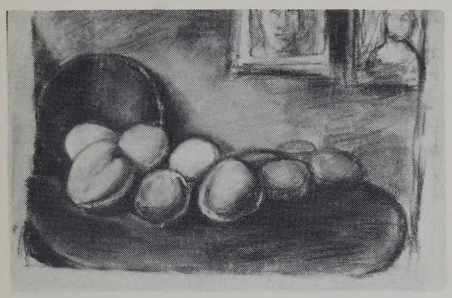
572 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 33.0 x 35.6 cm. Marked on verso with the number 837. *86.276.31. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

573 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 33.0 x 36.2 cm. Marked on verso with the number 817. *86.276.24. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

574 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 33.0 x 48.3 cm. Marked on verso with the number 812. *86.276.23. Stolen in transit between Milwaukee, WI and Newark NJ. 4 Jun. '86.

575 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 33.0 x 50.2 cm. Signed in l/r. Marked on verso with the number 800. *86.276.21. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

576 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 33.0 x 50.2 cm. Signed in l/l. Marked on verso with the number 832. *86.276.29. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.



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577 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 36.2 x 48.3 cm. Signed in l/l. Marked on verso with the number 835. *86.276.30. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

578 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 41.9 x 48.3 cm. Marked on verso with the number 838. *86.276.32. Stolen in transit between Milwaukee, WI and Newark, NJ. 4 Jun. '86.

579 CANADÈ, Vincent (1879-1961). Untitled (Still Life). Pastel. 48.3 x 43.2 cm. Signed in l/l. Marked on verso with the number 839. *86.276.33. Stolen in transit between Milwaukee, WI and Newark,NJ. 4 Jun. '86.

580 JAMISON, Philip (b. 1925). Daisies on Ambrust Hill. Watercolor on paper. 54.6 x 74.9 cm. Signed in l/r.*86.307.10. Bryn Mawr, PA. 20 Apr. '86.

581 JAMISON, Philip (b. 1925). My Table. Watercolor on paper. 31.1 x 47.0 cm. 86.307.11. Bryn Mawr, PA. 20 Apr. '86.

582 KUERNER, Karl. Early Spring – Washington's Headquarters. Watercolor on paper. 61.0 x 91.4 cm. *86.307.12. Bryn Mawr, PA. 20 Apr. '86.

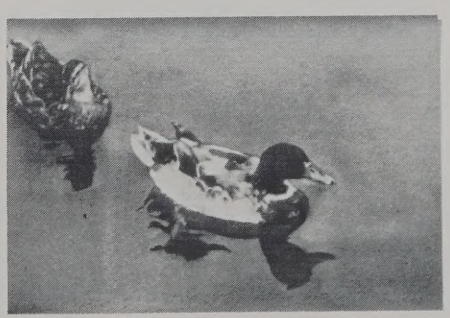
583 NOFER, Frank. Out for a Paddle. Watercolor on paper. 24.1 x 36.8 cm. Signed in l/l. *86.307.13. Bryn Mawr, PA. 20 Apr. '86.

584 REDDING, Harvey. Carefree Home Carefree Arizona, 1985. Oil on paper. 81.3 x 101.9 cm. *86.263.1. New York, NY. Jun. '86.

585 REDDING, Harvey. A Fancy Home Somewhere, 1985. Oil on paper. 81.3 x 101.9 cm. *86.263.2. New York, NY. Jun. '86.

586 SCIVER, Pearl van. New Hope Canal. Oil on canvas. 63.5 x 76.2 cm. *86.307.17. Bryn Mawr, PA. 20 Apr. '86.

587 SHANKS, Ardis. Oriental Vase. Oil on canvas. 40.6 x 50.8 cm. Signed in l/l: ARDIS. *86.307.15. Bryn Mawr, PA. 20 Apr. '86.



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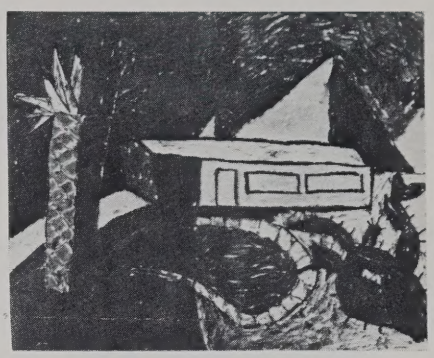

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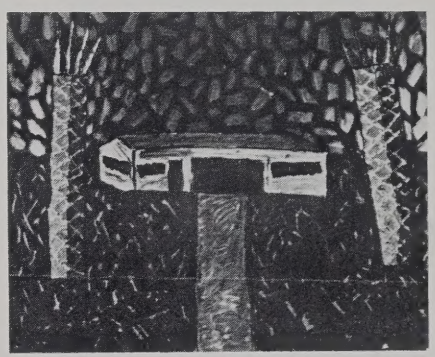

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Australian, 19th Century

588 STREETON, Sir Arthur Ernest (1867-1943). Sylvan Dam. Oil. 76.2 x 63.5 cm. *86.298.1. Melbourne, Australia. 27 Dec. '86.

Australian, 20th Century

589 BOYD, Arthur (b. 1920). Cliffs of Beaumaris. Watercolor. 35.5 x 25.4 cm. 86.298.3. Melbourne, Australia. 27 Dec. '85.

590 BOYD, Penleigh. Before the Light. Watercolor. 45.7 x 60.9 cm. *86.298.2. Melbourne, Australia. 27 Dec. '85.

Austrian, 18th Century

591 FERG, Franz de Paula (1689-1740). Rural Landscape. Oil on copper. 31.5 x 37.0 cm. *86.286.18. Grottaferrata, Italy. 12 Feb. '85.

Austrian, 19th Century

592 EINSLE, Anton (1801-71). Portrait of a Lady. Oil on canvas. 79.4 x 63.5 cm. *86.307.3. Bryn Mawr, PA. 20 Apr. '86.

Austrian, 20th Century

593 PLANCKH, Victor (1904-41). Sisters, 1928. Oil on canvas. 41.9 x 53.3 cm. *86.264. New York, NY. 7 May '86.

Canadian, 19th Century

594 BRYMNER, William (1855-1925). Landscape. Oil on canvas. 121.9 x 91.4 cm. Church and garden on the Lower St. Lawrence. 86.241. Montreal, Que., Canada. 28 Mar. '86.

Dutch, 17th Century

595 DELFF, Rochus Jacobsz (1572/79-1617). Farmyard Scene. Oil on panel. 32.5 x 40.0 cm. *86.286.19. Grottaferrata, Italy. 12 Feb. '85.

596 DIEST, Adriaen van (1655-1704). Peasant Women with Animals. Oil on canvas. 100 x 141 cm. *86.286.13. Grottaferrata, Italy. 12 Feb. '85.

597 DUJARDIN, Karel (1622-78). Landscape with Animals. Oil on canvas. 95 x 85 cm. Signed. Two cows, two sheep, a goat, and a donkey beside a pond. *86.288.15. Crans-près-Celigny,Switzerland. 2 Jan. '86.

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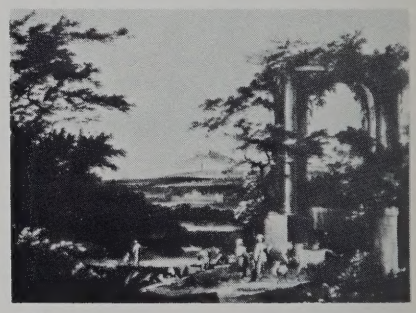

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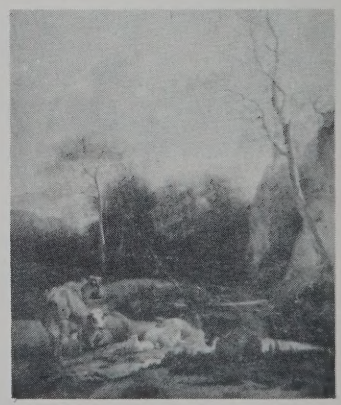

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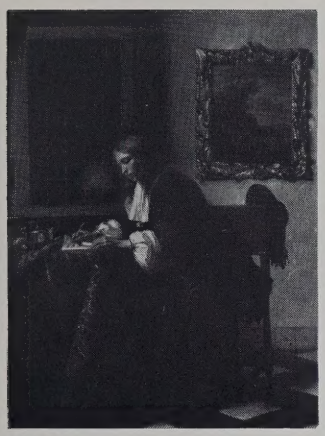

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598 METSU, Gabriel (1629-67). Gentleman Writing a Letter. Oil on canvas. 52.1 x 40.6 cm. Signed G. Metsu. *86.200.7. Blessington, Ireland. 21 May '86.

599 METSU, Gabriel (1629-67). Lady Reading a Letter with Her Maid Looking On. Oil on canvas. 52.1 x 40.6 cm. Signed on the envelope. *86.200.8. Blessington, Ireland. 21 May '86.

600 PALAMEDES, Anthonie (1601-73). A Music Party. Oil on canvas. Approx. 40.6 x 50.8 cm. *86.200.11. Blessington, Ireland. 21 May '86.

601 VERMEER, Jan van der Meer, called (1628-91). Lady Writing a Letter with Her Maid. Oil on canvas. 71.1 x 58.4 cm. Signed. *86.200.1. Blessington, Ireland. 21 May '86.

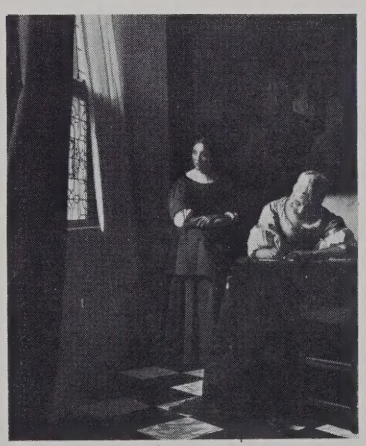
602 WOUWERMAN, Philips, Attributed to (1619-68). Horseman at a Wayside Stop. Oil on canvas. 50 x 60 cm. *86.249.1. Bologna, Italy. 8 Oct. '85.

Dutch, 19th Century

603 DIEVENBACH, Hendricus Anthonius (1872-1946). Interior Scene. Oil on canvas (?). *86.280. Calgary, Alta., Canada. May '86.

English, 18th Century

604 GAINSBOROUGH, Thomas (1727-88). Portrait of Madame Bacelli Dancing. Oil on canvas. 55.5 x 39.4 cm. *86.200.6. Blessington, Ireland. 21 May '86.



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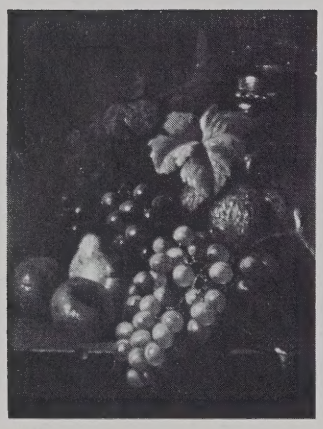

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English, 19th Century

605 BALE, Charles T. Still Life with Grapes. Oil on canvas. 76.2 x 50.8 cm. *86.307.1. Bryn Mawr, PA. 20 Apr. '86.

606 BALE, Charles T. Still Life with Tankard. Oil on canvas. 45.7 x 35.6 cm. *86.307.2. Bryn Mawr, PA. 20 Apr. '86.

607 DUNCAN, Edward (1803-82). Mumbles Bay, 1855. Watercolor. Approx. 21.6 x 45.7 cm. Frame inscribed: Mumbles Bay, E. Duncan, 1855. Outlined by James Harris Senr. Presented to the Victoria Wesleyan Church, Mumbles by George R. Frazier Esq. Birmingham, Feb. 1915. Dominant colors are browns and greens. *86.253. Swansea, Wales. 1986.

608 FIELDING, Anthony Vandyke Copley (1787-1855). Rural Landscape. Oil on panel. 22.5 x 38.5 cm. *86.286.10. Grottaferrata, Italy. 12 Feb. '85.

609 Unknown. Landscape. Oil on canvas. 18.5 x 35.0 cm. *86.286.17. Grottaferrata, Italy. 12 Feb. '85.

English, 20th Century

610 MUNNINGS, Sir Alfred J. (1878-1959). The First of Ecclesiastes, 1903. Oil on canvas. 22.9 x 31.1 cm. Signed and dated in l/l. *86.315. Southwark, England. May '86.

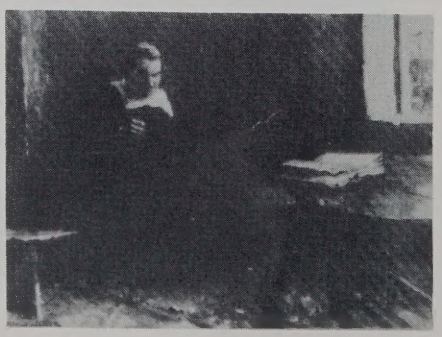
European, 18th Century

611 Unknown. Landscape with Houses, Woods, and a River. Oil on canvas. 49 x 65 cm. *86.286.4. Grottaferrata, Italy. 12 Feb. '85.

612 Unknown. Landscape with Ruins. Oil on canvas. 77.5 x 104.0 cm. *86.286.15. Grottaferrata, Italy. 12 Feb. '85.

613 Unknown. Portrait of a Woman. Oil on canvas. 43 x 36 cm. (oval). Pastel shades. *86.288.11. Crans-près-Celigny, Switzerland. 2 Jan. '86.

614 Unknown. Portrait of a Woman. Oil on canvas. 70 x 54 cm. Seated against blue background. *86.288.14. Crans-près-Celigny, Switzerland. 2 Jan. '86.



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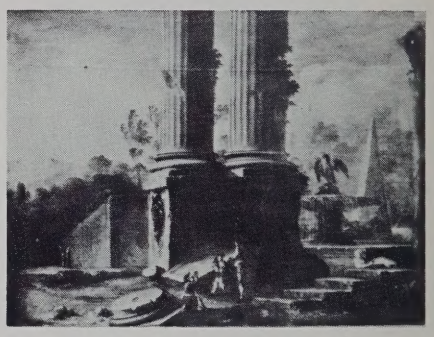

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615 Unknown. Portrait of a Young Woman. Oil on canvas. 43 x 36 cm. (oval). *86.288.10. Crans-près-Celigny, Switzerland. 2 Jan. '86.

616 Unknown. Portrait of a Young Woman. Oil on canvas. 60 x 50 cm. *86.288.7. Crans-près-Celigny, Switzerland. 2 Jan. '86.

617 Unknown. Rural Landscape. Oil on panel. 14.0 x 20.5 cm. *86.286.11. Grottaferrata, Italy. 12 Feb. '85.

618 Unknown. Rural Landscape. Oil on panel. 14.0 x 20.5 cm. *86.286.12. Grottaferrata, Italy. 12 Feb. '85.

619 Unknown. St. Michael Triumphing over the Devil. 56 x 34 cm. Marked: QSD. Immaculate Conception painted on saint's shield. *86.299.2. Trujillo, Spain. 21 May '85.

620 Unknown. St. Raphael Guiding Tobias. Oil on canvas. 55 x 34 cm. Inscribed in u/l: MEDICINA DEI. Tobias holds fish. *86.299.1. Trujillo, Spain. 21 May '85.

European, 19th Century

621 Unknown. Napoleon's Army in Battle, 1800. Oil on canvas. 34 x 45 cm. *86.286.14. Grottaferrata, Italy. 12 Feb. '85.

622 Unknown. Portrait of a Woman. Oil on canvas. 41 x 34 cm. *86.288.12. Crans-près-Celigny, Switzerland. 2 Jan. '86.

623 Unknown. Portrait of a Young Woman. Oil on canvas. 40 x 30 cm. Wears black velvet dress. *86.288.13. Crans-près-Celigny, Switzerland. 2 Jan. '86.

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Flemish, 15th Century

624 Unknown. Pietà. Oil on panel. *86.299.3. Trujillo, Spain. 21 May '85.

Flemish, 16th Century

625 BRUEGHEL, Pieter the Elder, Attributed to (1525-69). Landscape. Painted on copper. 16 x 22 cm. *86.252.1. Rome, Italy. Sept. '85.

626 HEMESSEN, Jan Sanders, called Jan van (1504-66). Isaac Blessing Jacob, 1551. Oil on panel. 150 x 189 cm. Signed and dated on stretcher: Joannes de Hemessen Pingebat 1551. *86.285.2. Tierp, Sweden. 7 Oct. '85. *Recovered.*

627 Unknown. St. Anthony Abbot, c. 1520. Oil on panel. 45 x 31 cm. Panel cracked at right. *86.297.4. Budapest, Hungary. 28 Oct. '85.

628 Unknown. Scene from the Life of St. Lucy, mid-16th century. Oil on panel. 17.7 x 21.0 cm. In a chapel a man holds St. Lucy who is kneeling, above them is the Devil. Two figures watch from outside. Man with a beard dressed in yellow, other one dressed in green wearing a hat. *86.297.1. Budapest, Hungary. 28 Oct. '85.

629 Unknown. Scene from the Life of St. Lucy: Denounced by her Suitor, mid-16th century. Oil on panel. 23 x 26 cm. Marked on verso of panel: 8212 Almasy-Teleky-INT. Prefect seated, holds scepter. Beside him is man dressed in green. Lucy dressed in red supported by bearded man dressed in yellow and man on her left is dressed in green. *86.297.2. Budapest, Hungary. 28 Oct. '85.

630 Unknown. Scene from the Life of St. Lucy: Martyrdom of St. Lucy, mid-16th century. Oil on panel. 23 x 26 cm. Marked on verso of panel: 8211 Almasy-Teleki Int. Lucy dressed in red. Figure to left dressed in yellow wearing hat and holding scepter. *86.297.3. Budapest, Hungary. 28 Oct. '85.

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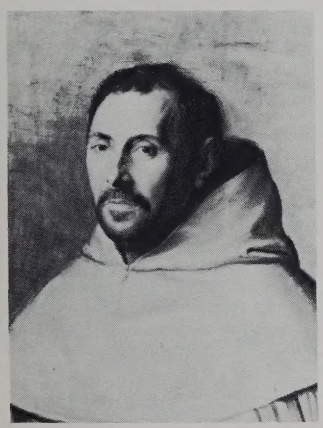

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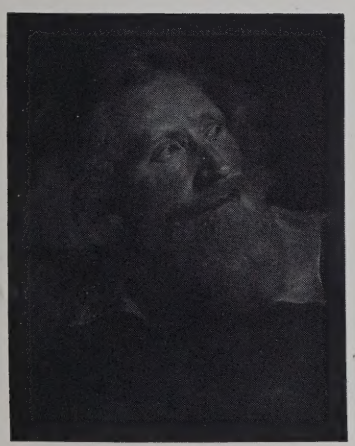

634

Flemish, 17th Century

631 RUBENS, Peter Paul (1577-1640). Dawn. Oil on panel. 26 x 17 cm. Oil sketch. Dominant colors are pink, light garnet-red, and blue on a yellow background. *86.322.1. La Coruña, Spain. 17 Sept. '85.

632 RUBENS, Peter Paul (1577-1640). Minotaur with Daedalus in the Labyrinth, Crete. Oil on panel. 27 x 17 cm. Oil sketch. *86.322.2. La Coruña, Spain. 17 Sept. '85.

633 RUBENS, Peter Paul (1577-1640). Portrait of a Dominican Monk, c. 1610. Oil on canvas. 58.1 x 45.7 cm. *86.200.9. Blessington, Ireland. 21 May '86.

634 RUBENS, Peter Paul (1577-1640). Portrait of Erycius Puteanus, c. 1615-30. Oil on panel. 52.1. x 41.9 cm. Crack in center of panel. *86.200.10. Blessington, Ireland. 21 May '86.

635 RYCKAERT, David II, Attributed to (1586-1642). Two Men at a Table. Oil on panel. 31 x 25 cm. *86.252.2. Rome, Italy. Sept. '85.

636 Unknown. Playing Cards. Oil on canvas. 34.5 x 46.5 cm. *86.286.8. Grottaferrata, Italy. 12 Feb. '85.

637 Unknown. Tribute Money. Oil on canvas. 136 x 195 cm. Attributed by experts to the Circle of Peter Paul Rubens or Anton van Dyck. *86.285.1. Tierp, Sweden. 7 Oct. '85. *Recovered.*

French, 17th Century

638 COURTOIS, Jacques, called le Bourguignon (1621-76). Battle. Oil on canvas. 140 x 200 cm. *86.286.20. Grottaferrata, Italy. 12 Feb. '85.

French, 18th Century

639 VESTIER, Antoine (1740-1824). Portrait of Princess de Lamballe. Oil on canvas. 69.9 x 55.9 cm. (oval). *86.200.5. Blessington, Ireland. 21 May '86.

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French, 19th Century

640 DEGAS, Hilaire Germain Edgar (1834-1917). Bridge in Italy, 1866/68. 24 x 33 cm. Ex-collection: Nepveu-Degas. *86.323. Paris, France. 10 Jun. '86.

641 GOBILLARD, Paule (1867-1946). Oil. Fifty-two paintings, including landscapes, seascapes, still lifes, vases of flowers, and portraits. For a complete list, contact IFAR. 86.154.6-57. Theft location unknown. Feb. '86.

642 LEVIS, Maurice (1860-1940). Balancourt, 1896. Oil on panel. 12.7 x 21.0 cm. Signed and dated in l/r: M. Levis '96. *86.257.2. Chicago, IL. 1986.

643 LEVIS, Maurice (1860-1940). Dieppe, 1933. Oil on board. 14.6 x 21.0 cm. Signed in l/l: Maurice Levis. Inscribed and dated in l/r: Dieppe 1933. *86.257.1. Chicago, IL. 1986.

Italian, 12th Century

644 Unknown. Virgin and Child (Virgin of Carbonara). Oil on panel. 80 x 42 cm. Initials on Christ's halo: RGD. Inscribed on lower portion of panel: ALMAVIRGO. . . . Inv. no. 12/00070573. Ref.: Latium Cultural Property Commission, March 1980. *86.242.1. Viterbo, Italy. 7 Jan. '86.

Italian, 14th Century

645 JACOPO di Paolo, Attributed to. St. John the Evangelist. 44.8 x 28.8 cm. *86.243. Bologna, Italy. 2 Nov. '85.

646 MARIOTTO di Nardo, Attributed to. Altar Predella Depicting the Life of John the Baptist. 27 x 208 cm. *86.248. Pisa, Italy. 6 Oct. '85.

Italian, 16th Century

647 ABBATE, Niccolo dell' (1509-71). The Finding of Moses. Oil on canvas. 65.0 x 81.5 cm. *86.249.2. Bologna, Italy. 8 Oct. '85.

648 CARAVAGGIO, Michelangelo Merisi, Attributed to (1573-1610). St. Jerome in His Study. 123 x 91 cm. *86.270. Stolen in transit between Milan and Arona, Italy. 29 Aug. '85.

649 FRANCIA, Giacomo (1486-1557). Mystical Marriage of St. Catherine. Oil on canvas. 69 x 56 cm. *86.249.4. Bologna, Italy. 8 Oct. '85.

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650 LANINO, Bernardino (1510 or 1520-78). Polyptych: Virgin of the Rosary and Scenes from the Gospel. Central panel 200 x 100 cm.; other panels 32 x 32 cm. Central panel depicts Virgin of the Rosary. Fifteen square panels represent scenes from the Gospel: (on left from bottom to top) the Annunciation, the Visitation, the Nativity, the Circumcision, Christ in the Temple, Christ Praying in the Garden; (on top from left to right) the Flagellation, the Mocking of Christ, Carrying the Cross; (on right from top to bottom) the Crucifixion, the Resurrection, the Ascension, Pentecost, Assumption, and Crowning of the Virgin. *86.245. Ceresana, Italy. 11 Nov. '85.

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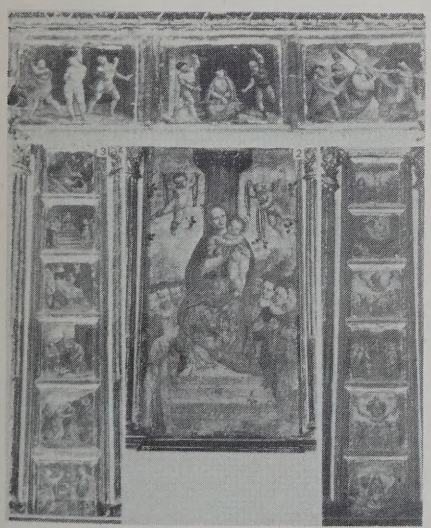
651 RAPHAEL Urbinas or Raffaello Sanzio, Attributed to (1483-1520). Mystical Marriage of St. Catherine. 70 x 60 cm. Ref.: Classified Historic Monument 6 March 1970. *86.318. Cerdon du Loiret, France. 11 Mar. '86.

652 Roman School. St. Prassede. 96 x 75 cm. *86.250. Rome, Italy. 10 Oct. '85.

653 TITIAN (Tiziano Vecelli), Copy after. Man with Red Hat. Oil on panel. 33 x 26 cm. Ref.: Vicenza Civic Museum Inventory, no. A.363. *86.267. Vicenza, Italy. 2 Aug. '85.

654 Unknown. Portrait of Can Grande della Scala. Oil on panel. 58.4 x 44.0 cm. Inscribed at top: CANE DELL SCALA. *86.286.16. Grottaferrata, Italy. 12 Feb. '85.

655 Unknown. Virgin and Child with Saints. Oil on canvas. 140 x 108 cm. Saints include St. Francis and St. Dominic. *86.247. Pontestura, Italy. 7 Aug. '85.



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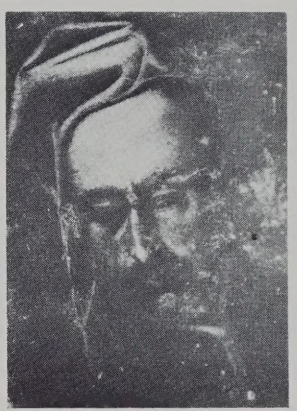

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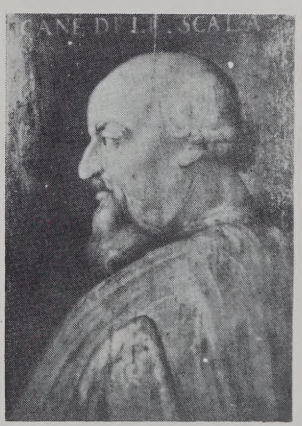

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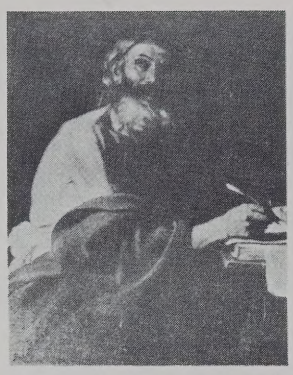

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Italian, 17th Century

656 CARAVAGGIO, Michelangelo Merisi, School of. St. Jerome at His Desk. Oil on canvas. 110 x 100 cm. *86.279.1. Dozza, Italy. 4 Jun. '85.

657 GIORDANO, Luca, Style of. Miracle of the Resurrection of the Children by St. Nicholas. *86.274. Naples, Italy. 14 Jul. '85.

658 TIARINI, Alessandro (1577-1668). Virgin and Child with Saints. Oil on canvas. 120 x 100 cm. *86.279.2. Dozza, Italy. 4 Jun. '85.

659 Unknown. David with the Head of Goliath. Oil on canvas. 90 x 60 cm. (oval). *86.244.3. Suzzara, Italy. 6 Nov. '85.

660 Unknown. Giaele Asleep with His Head on Lisara's Lap. Oil on canvas. 90 x 60 cm. (oval). *86.244.2. Suzzara, Italy. 6 Nov. '85.

661 Unknown. Hagar and Ishmael in the Wilderness. 50 x 64 cm. *86.277.1. Rome, Italy. 20 Jul. '85.

662 Unknown. Judith Holding the Head of Holofernes. Oil on canvas. 90 x 60 cm. (oval). *86.244.1. Suzzara, Italy. 6 Nov. '85.

663 Unknown. Last Supper, 1600. Oil on canvas. 154 x 222 cm. *86.271. Padua, Italy. 9 Jul. '85.

664 Unknown. Sacrifice of Isaac. 50 x 64 cm. *86.277.2. Rome, Italy. 20 Jul. '85.

665 Unknown. Tobias with Archangel Raphael. Oil on canvas. 90 x 60 cm. (oval). *86.244.4. Suzzara, Italy. 6 Nov. '85.

666 Viterbo School. Virgin and Child with John the Baptist and St. Anthony, c. 1600. Oil on canvas. 85 x 70 cm. Inv. no. 12/00070527. Ref.: Latium Cultural Property Commission. *86.242.2. Viterbo, Italy. 7 Jan. '86.

Italian, 18th Century

667 Bolognese School. Flight into Egypt. Oil on canvas. *86.279.3. Dozza, Italy. 4 Jun. '85.

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668 GUARDI, Francesco (1712-93). Fantasia Landscape (Capriccio). Oil on canvas. 19.1 x 15.5 cm. 86.200.3. Blessington, Ireland. 21 May '86.

669 GUARDI, Francesco (1712-93). Fantasia Landscape (Capriccio). Oil on canvas. 19.1 x 15.5 cm. Figures and ruins in foreground; in the distance a church and tower. 86.200.4. Blessington, Ireland. 21 May '86.

670 Unknown. Classical Ruins. Oil on canvas. 74 x 64 cm. *86.286.3. Grottaferrata, Italy. 12 Feb. '85.

671 Unknown. Rural Landscape. Oil on canvas. 76 x 89 cm. *86.286.7. Grottaferrata, Italy. 12 Feb. '85.

672 Unknown. View of Venice. Oil on canvas. 62.0 x 86.5 cm. *86.286.5. Grottaferrata, Italy. 12 Feb. '85.

673 Unknown. View of Venice. Oil on canvas. 62.0 x 86.5 cm. *86.286.6. Grottaferrata, Italy. 12 Feb. '85.

674 Unknown. Virgin and Child with Sts. Sebastian, Roch, and Louis of Gonzaga. 248 x 165 cm. *86.251. Bosaro, Italy. 11 Sept. '85.

Italian, 19th Century

675 PELLICCIOTTI, Tito (1872-1943). Stable Interior. Oil on panel. 23 x 30 cm. *86.286.2. Grottaferrata, Italy. 12 Feb. '85.

676 Piacenza School. Stations of the Cross (14). Wooden frame and painted panel. 90 x 45 cm. (oval). Frame decorated with scroll and plant motifs culminating in a large acanthus leaf. *86.313.1-14. Piacenza, Italy. 1986.

677 Unknown. Two Monks Filling a Peasant Woman's Pannier with Grapes. Oil on panel. 24 x 18 cm. Marked on verso: Du Fourel and Che ben di Dio. *86.286.9. Grottaferrata, Italy. 12 Feb. '85.

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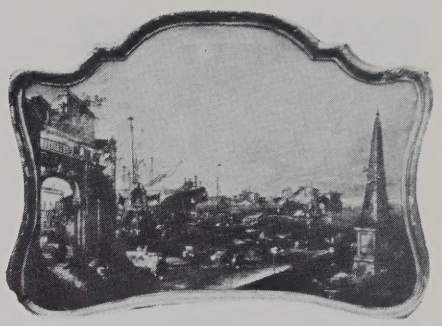

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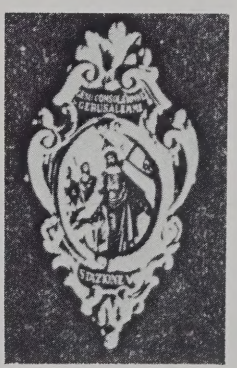

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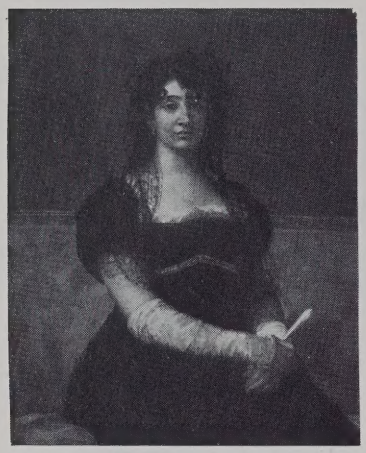

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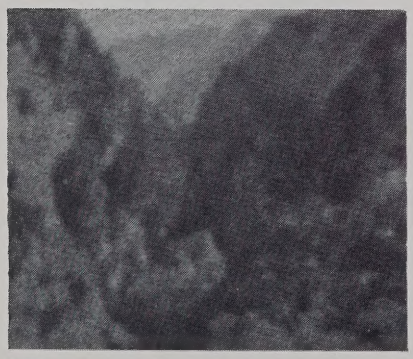

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Spanish, 18th Century

678 GOYA Y LUCIENTES, Francisco José de (1746-1828). Portrait of Doña Antonia Zarate. Oil on canvas. 103.5 x 81.9 cm. *86.200.2. Blessington, Ireland. 21 May '86.

Spanish, 20th Century

679 PICASSO, Pablo (1881-1973). Horse and Rider, 1957. Gouache. 61.0 x 50.8 cm. Signed in l/l, dated in u/r. *86.172.2. Palm Springs, CA. 6 Apr. '86.

680 VENTOSA DOMENECH, Josep (b. 1897). Canyon. Oil. *86.162.7. Providence, RI. 17 Apr. '86.

681 VENTOSA DOMENECH, Josep (b. 1897). Olive Grove. Oil. *86.162.6. Providence, RI. 17 Apr. '86.

Swiss, 18th Century

682 MASSOT, Firmin (1766-1849). Portrait of a Young Woman. Oil on canvas. 48.5 x 38.5 cm. *86.288.6. Crans-près-Celigny, Switzerland. 2 Jan. '86.

683 MASSOT, Firmin (1766-1849). Portrait of a Young Woman, 1809. Oil on canvas. 44.5 x 40.5 cm. Wearing white dress with bluish background. *86.288.8. Crans-près-Celigny, Switzerland. 2 Jan. '86.

684 MASSOT, Firmin (1766-1849). Portrait of Three Small Girls. Oil on canvas. 62.0 x 55.5 cm. *86.288.9. Crans-près-Celigny, Switzerland. 2 Jan. '86.

Photographs

American, 20th Century

685 STRUSS, Karl (1886-1980). Arverne Boardwalk by Moonlight, 1912. Platinum print. 11.4 x 9.1 cm. *86.255.1. Cleveland, OH. 6 Feb. '86.

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Prints, Drawings

American, 20th Century

686 CLOSE, Chuck (b. 1940). Leslie/Fingerprint, 1985. Ink on silk paper. 61.0 x 45.7 cm. Signed and dated in lower/center. *86.233. New York, NY. 13 Nov. '85.

687 HALE, Stephen. Untitled, 1984. Pencil on paper. 65.4 x 87.0 cm. Signed in l/r. *86.239. New York, NY. Nov. '85.

Austrian, 20th Century

688 HRDLICKA, Alfred (b. 1928). Untitled. Pastel and charcoal drawing on handmade paper. Approx. 50 x 55 cm. Signed in l/r. On right side a Turk wearing a turban next to a European, both are seated on a sofa. 86.300.2. Graz, Austria. 5 Feb. '86.

689 HRDLICKA, Alfred (b. 1928). Untitled, 1984. Pastel and charcoal drawing on handmade paper. Approx. 50 x 55 cm. Signed and dated in lower center. Colors are gray-green. *86.301. Stolen in transit between Vienna and London. 11 Feb. '86.

690 HRDLICKA, Alfred (b. 1928). Untitled, 1985. Pastel and charcoal drawing on handmade paper. Approx. 50 x 55 cm. Signed and dated in l/r. Colors are beige, yellow and brown. *86.300.1. Graz, Austria. 5 Feb. '86.

Spanish, 20th Century

691 PICASSO, Pablo (1881-1973). Seigneur et fille, 6 January 1959. Lithograph. 64 x 49 cm. Dated in u/l. Signed in l/r: PICASSO. Ref.: Bloch, no. 870. *86.292. Heidelberg, West Germany. 4 Jan. '86.

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Sculpture

American, 19th Century

692 DEMING, Edwin Willard (1860-1942). The Fight, 1906. Bronze, dark brown patina. Ht. 19.7 cm. Inscribed: Copyright 1906 by E.W. DEMING and ROMAN BRONZE WORKS N.Y. Fight between a mountain lion and a grizzly bear. *86.232. Kalamazoo, MI. Mar. '86.

American, 20th Century

693 TOUSTER, Irwin (b. 1921). Dancer, 1958. Bronze. 35.6 x 15.2 x 22.9 cm. *86.238.2. New York, NY. Apr. '86.

694 TOUSTER, Irwin (b. 1921). Noah and His Sons, 1963. Bronze. Ht. 45.7 cm. *86.238.1. New York, NY. Apr. '86.

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Austrian, 17th Century

695 PAYR, Adam. St. Anthony, c. 1670. Wood. Ht. 100 cm. *86.303.2. Nufels, Austria. 18 Feb. '86. *Recovered.*

Austrian, 18th Century

696 KÖLLE, Andreas. Joseph with the Christ Child, c. 1715. Wood. *86.303.3. Nufels, Austria. 18 Feb. '86. *Recovered.*

697 KÖLLE, Andreas. Virgin of Sorrows, c. 1730. Wood. Ht. 145 cm. *86.303.1. Nufels, Austria. 18 Feb. '86.

European, 18th Century

698 Unknown. Angel. Wood, gilded. Ht. 60-70 cm. Holds chalice in right hand and a book in his left. *86.293.1. Heidweiler, West Germany. 4 Feb. '86. *Reward.*

699 Unknown. Angel. Wood, gilded. Ht. 60-70 cm. Holds cross in right hand and a papal crown in his left. *86.293.2. Heidweiler, West Germany. 4 Feb. '86. *Reward.*

700 Unknown. Putti (six), c. 1733. Ht. 30-40 cm. Ref.: Institut Royal du Patrimoine Artistique, no. A 94327. Six putti surrounding the statue of the Virgin were stolen. The right arm and left hand of one of them is missing. *86.78.1-6. Tintigny, Belgium. 5 Aug. '85.

European, 19th Century

701 SCZEBLEWSKI, V. The Whistler. Bronze. Ht. 44 cm. *86.261.11. France. 9 Sept. '85.

French, 19th Century

702 Unknown. Harvest Time. Bronze. Ht. 71 cm. *86.261.12. France. 9 Sept. '85.

German, 18th Century

703 JORHAN, Christian, Johann Wenzeslaus (1727-1804). Head of a Putto, 1734. Wood, wings gilded. 35 x 40 cm. *86.294. Seligenthal, West Germany. 25 Dec. '85. *Reward.*

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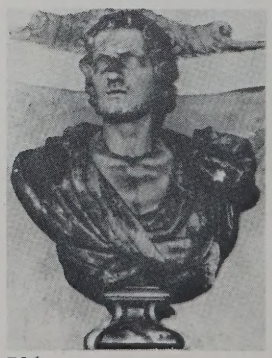

706

Italian, 15th Century

704 Unknown. Panel from an Altarpiece. Gilded wood. *86.275. Atri, Italy. 31 Jul. '85.

Italian, 16th Century

705 Neapolitan School. Winged Putti (pair), 1500. Carrara marble. Ht. 50 cm. *86.278.1-2. Naples, Italy. 30 Jul. '85.

706 Unknown. Portrait of a Man, c. 1500. Marble. *86.268. Genoa, Italy. 14 Aug. '85.

707 Unknown. Statue of St. Liberata, 1500-1600. Wood. Ht. 120 cm. Saint holds two newborn babies. *86.273. Villamiroglio, Italy. Jun. '85.

Italian, 17th Century

708 BERTESI, Giacomo (1614-90). Putti (pair). Wood. Ht. 45-50 cm. *86.284.1-2. Cremona, Italy. 7 Mar. '86.

709 BERTESI, Giacomo (1614-90). Putto. Wood. Ht. 30-35 cm. *86.283. Cremona, Italy. 11 Apr. '85.

710 Unknown. Virgin Mary. Carved gilt wood. Ht. 100 cm. *86.281.2. Aquanegra sul Chiese, Italy. 11 Jun. '85.

Italian, 18th Century

711 Unknown. Christ Wearing Crown of Thorns, c. 1700. Wood, polychromed. Ht. 55 cm. *86.246. Mazara del Vallo, Sicily, Italy. 21 Nov. '85.

712 Unknown. Immaculate Conception. Wood with gilt and silver overlay. Ht. 61 cm. Inscribed on reliquary: SC. VELO B.V.M. Inv. no. 09/00000843. Base contains reliquary with Virgin's veil. Virgin stands on silver cloud. *86.287. Montegufoni, Italy. 16 Jun. '85.

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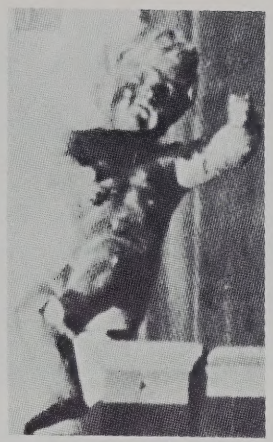

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Decorative Arts

Candlesticks, Candelabra, Lamps

713 Angels Holding a Candlestick (pair), 1700. Ht. 80 cm. *86.269.1-2. Novara, Italy. 15 Aug. '85.

714 Candlestick, 17th century. Bronze. Approx. ht. 43 cm. *86.295. Dülmen-Weddern, West Germany. 8 Jan. '86.

715 Candlesticks (pair), 1742. Copper. Ht. 90 cm. Ref.: Classified Historic Monument 10 June 1907, nos. MH 193.036 and 193.037. *86.319.1-2. Saint-Sauveur-les-Andelys, France. Feb. '86.

716 French. Diana, the Huntress. Bronze, mounted as a lamp. *86.261.1. France. 9 Sept. '85.

717 Louis XV Candelabra (pair). Silver. Ht. 40 cm. Three-branch candelabra. *86.261.13-14. France. 9 Sept. '85.

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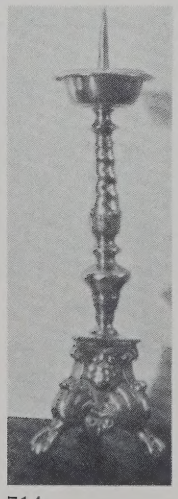

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Ceramics, Pottery, Porcelain

718 English. Cat. Agate slip. Approx. ht. 12.7 cm. *86.266.12. Yorkshire, England. Jun. '86.

719 English. Corn Ear Dish. Ht. 30.5 cm. *86.266.4. Yorkshire, England. Jun. '86.

720 English. Cradle. L. 15.2 cm. *86.266.11. Yorkshire, England. Jun. '86.

721 English. Large Oblong Trailed Dish. Approx. l. 35.6 cm. *86.266.13. Yorkshire, England. Jun. '86.

722 English. North Devon Harvest Jug. Approx. ht. 30.5 cm. *86.266.1. Yorkshire, England. Jun. '86.

723 English. Oblong Trailed Dish. Approx. l. 20.3 cm. *86.266.10. Yorkshire, England. Jun. '86.

724 English. Oblong Combed Dish. Approx. l. 30.5 cm. *86.266.6. Yorkshire, England. Jun. '86.

725 English. Round Combed Dish. Approx. diam. 33 cm. *86.266.8. Yorkshire, England. Jun. '86.

726 English. Round Trailed Lattice Pattern Dish. Approx. diam. 27.9 cm. Restored. *86.266.14. Yorkshire, England. Jun. '86.

727 English. Strainer. Approx. diam. 27.9 cm. *86.266.2. Yorkshire, England. Jun. '86.

728 English, 18th century. Cock Dish, 1773. Diam. 27.9 cm. Dated on interior. *86.266.3. Yorkshire, England. Jun. '86.

729 English, 19th century. Donyatt Hen and Chickens Money Box, 1843. Greenish glaze. Ht. 10.2 cm. Initialed and dated on exterior. *86.266.9. Yorkshire, England. Jun. '86.

730 English, 19th century. Halifax Knife Box, 1853. Marked on underside of base: S + S. *86.266.7. Yorkshire, England. Jun. '86.

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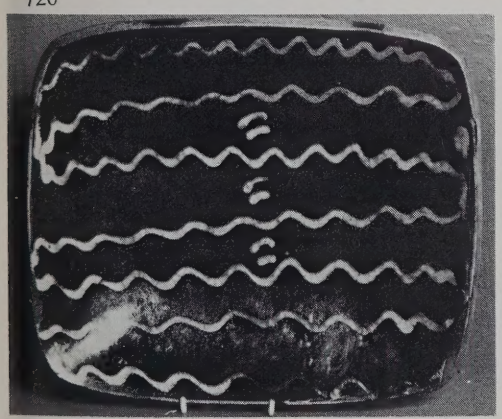

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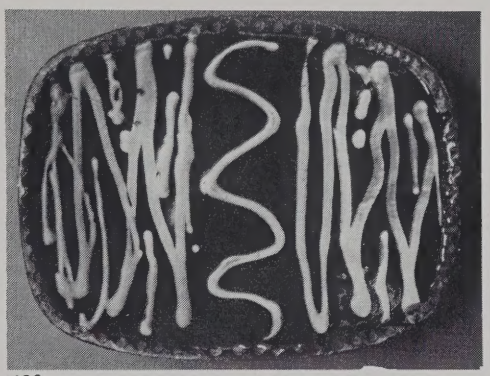

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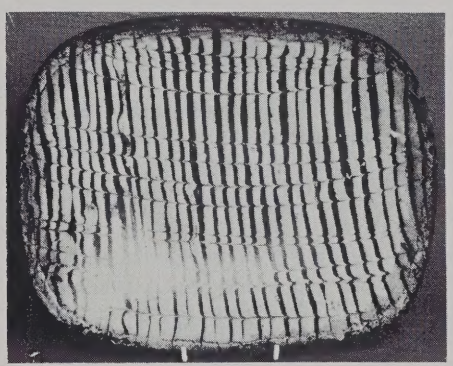

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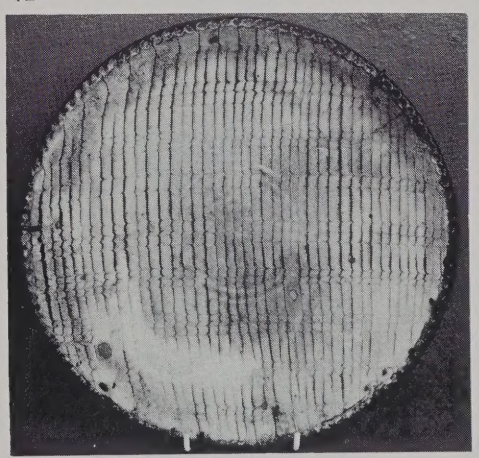

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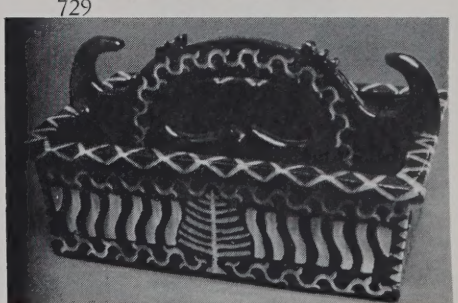

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731 English, 19th century. Jar and Lid, 1807. Ht. 22.9 cm. Dated on exterior body. *86.266.5. Yorkshire, England. Jun. '86.

732 MEISSEN. German. Two Figures Before a Tree. Porcelain. Ht. 15 cm. Maker's mark: hallmark of the Saxony Porcelain Works (crossed swords in blue under glaze). Number: 91. Unique. *86.289.2. Lausanne, Switzerland. 10 Dec. '85.

733 MEISSEN. German. Two Playful Figures and Two Putti. Porcelain. Ht. 22 cm. Maker's mark: hallmark of the Saxony Porcelain Works (crossed swords in blue under glaze). Number: 91. Unique. *86.289.3. Lausanne, Switzerland. 10 Dec. '85.

Clocks, Timepieces, Watches

734 GREBET. French. Paris. Louis XIV Clock. Marquetry of black tortoise shell and brass. Ht. 100 cm. Movement signed: GREBET à PARIS. *86.317. Paris, France. 22 Mar. '86.

735 Restoration Period Clock, c. 1830. Bronze with brownish patina and gilded decoration. Ht. 37 cm. *86.289.1. Lausanne, Switzerland. 10 Dec. '85.

736 WEBSTER, William. English, 18th century. London. Mirror Three-Train Musical Clock, c. 1710. *86.316. London, England. May '86.

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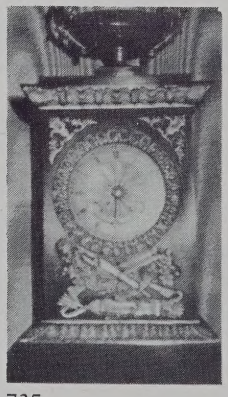
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Furniture, Accessories

737 Shaker Sewing Desk. Reddish-orange color. One of the small drawers is missing its interior parts, only the facade remains. *86.260. New Hampshire. Mar. '86. *Reward.*

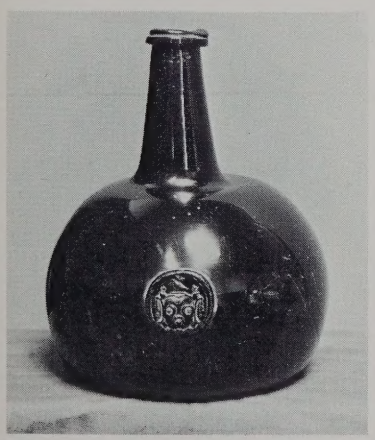
Glass

738 English. Wine Bottle. Dark amber-colored glass, mottled and streaked with white. Inscription molded on relief: J.S.J.M. Stirling 1827. Bristol or Nailsea dated 1827. Inv. no. 920-1898. Six ribbed vertical bands applied to the body and on the shoulder. *86.262.4. London, England. 24 Jun. '86.

739 English. Wine Bottle. Dark greenish-brown glass with metal neck and stopper, 1740-50. Seal-molded with the coat of arms of Haselwood with the motto Vigilantia. Inv. no. C.293-1926. *86.262.2. London, England. 24 Jun. '86.

740 English. Wine Bottle, 1720. Olive green glass. Seal-molded with: *T* Ridge 1720. Inv. no. C.113-1945. *86.262.3. London, England. 24 Jun. '86.

741 English. Wine Bottle, c. 1730. Dark greenish-brown glass. Seal-molded with the coat of arms of Gregorie of Pilston Devon. Inv. no. C.291-1926. *86.262.1. London, England. 24 Jun. '86.



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Icons

742 Russian, 18th century. Baptism of Christ. Tempera and gesso on panel. 34.9 x 31.8 cm. *86.254. Santa Barbara, CA. 1986.

Liturgical Objects

743 Chalice. Gilded metal. *86.299.7. Trujillo, Spain. 21 May '85.

744 Ciborium, 20th century. Double-gilt silver. Base marked: F & A Müsten/Köln/800. Bowl marked: Ecce panis Angelorum. Factus cibus viatorum. Vere panis filiorum. Non mittendus canibus. Cover surmounted by spire. *86.299.4. Trujillo, Spain. 21 May '85.

745 Ciborium, 20th century. Silver. 22.0 x 11.6 x 9.8 cm. Rim marked: Léon cordobés rampante, RVI. *86.299.5. Trujillo, Spain. 21 May '85.

746 Greek, 15th century. Makers: Mt. Athos orthodox monks. Cross and Base. Coconut palm wood. 31 x 9 cm., cross 15 x 8 cm. *86.282. Metelica, Italy. 21 Jun. '85.

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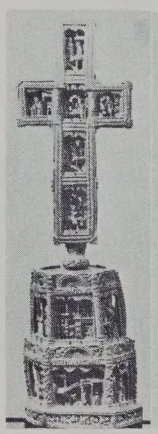
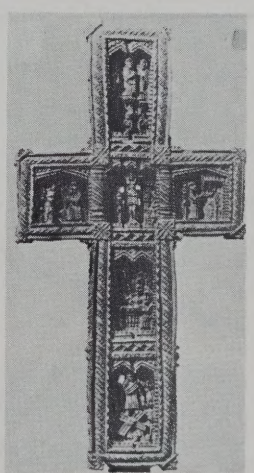


746 *detail*



746 *detail*

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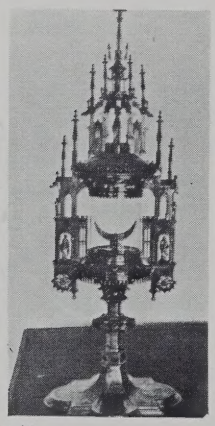

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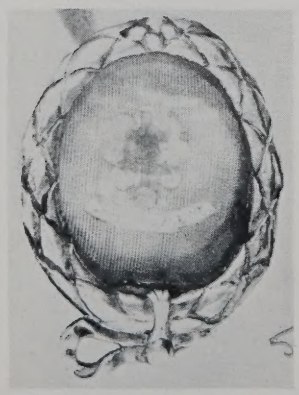


750

747 Italian, 17th century. Tabernacle. Carved gilt wood. 120 x 80 x 60 cm. *86.281.1. Aquanegra sul Chiese, Italy. 11 Jun. '85.

748 Monstrance, 1900. Double-gilt silver. Rim marked: LEOMOLDICKK KOL. Contains statuettes of the Virgin and Child, St. Peter, and St. Paul. Lower portion has two niches with statues of St. Anne and St. Augustine. *86.299.6. Trujillo, Spain. 21 May '85.

749 Reliquary of the Holy Cross, 1866. Silver gilt. Ht. 15-20 cm. Initials IHS, surmounts reliquary. *86.290.5. Dendermonde, Belgium. 30 Sept. '85.

750 Reliquary of the Holy Cross, late 18th century. Silver. 6.5 x 4.5 cm. Ref.: Institut Royal du Patrimoine Artistique, inventory no. M 243012. *86.290.3. Dendermonde, Belgium. 30 Sept. '85.

751 Reliquary of the Holy Family, late 18th century. Silver. 16 x 10 cm. Ref.: Institut Royal du Patrimoine Artistique, inventory no. M 243011. *86.290.2. Dendermonde, Belgium. 30 Sept. '85.

752 Reliquary of St. Egidius, early 18th century. Silver. Ht. 33.5 cm. Ref.: Institut Royal du Patrimoine Artistique, inventory no. M 243009. *86.290.1. Dendermonde, Belgium. 30 Sept. '85.

753 Reliquary of St. Ursula, early 19th century. Silver. 11 x 20 cm. Ref.: Institut Royal du Patrimoine Artistique, inventory no. M 243013. Ornamental frame includes bust of the saint. *86.290.4. Dendermonde, Belgium. 30 Sept. '85.

Metals

754 BASSETT, Frederick. American. Quart Tankard. Pewter. 86.309.4. Litchfield, CT. 24 Apr. '86. *Recovered.*

755 BRIGDEN, Timothy. American. Chalices (pair). Pewter. Ref.: Laughlin, *Pewter in America*, no. 519. *86.309.1-2. Litchfield, CT. 24 Apr. '86. *Recovered.*

756 BRUNSTROM, John, Attributed to. American. Quart Tankard. Pewter. Markings: Lovebird mark. 86.309.3. Litchfield, CT. 24 Apr. '86. *Recovered.*

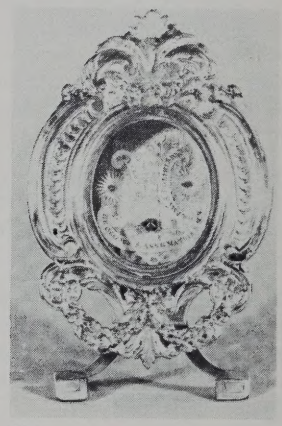
757 DANFORTH, Thomas. American. Quart Mug. Pewter. 86.309.7. Litchfield, CT. 24 Apr. '86. *Recovered.*

758 EDDON. English. Tankard. Pewter. *86.309.8. Litchfield, CT. 24 Apr. '86. *Recovered.*

759 French, 16th century. Mortar and Socle. Bronze mortar and carved wooden socle. Approx. ht. 45.7 cm. Sphinxes in relief on body of mortar, and anthropomorphic handles. *86.272. Stolen in transit between New York and London. 19 Jun. '86. *Recovered.*

760 HAMLIN, Samuel. American. Quart Mug. Pewter. 86.309.6. Litchfield, CT. 24 Apr. '86. *Recovered.*

761 WHITMORE, Jacob. American. Quart Mug. Pewter. Initials on handle: MT. 86.309.5. Litchfield, CT. 24 Apr. '86. *Recovered.*



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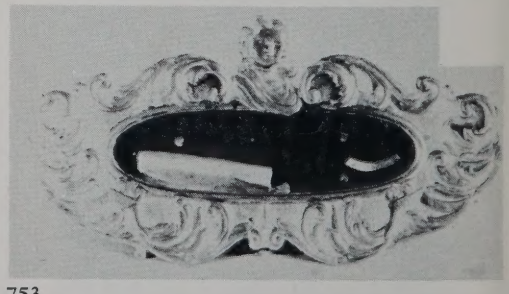

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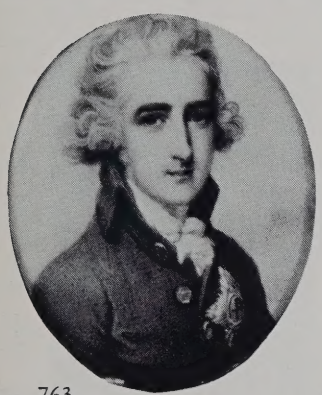

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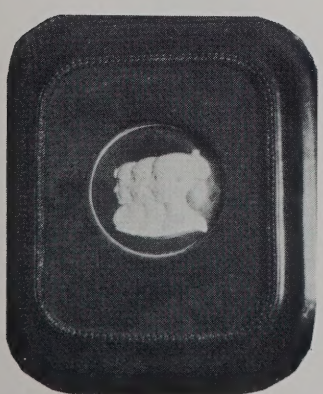

765

Miniatures

762 COSWAY, Richard (1742-1821). English. Portrait of the Marchioness Wellesley. Ht. 5.7 cm. (oval). Wears blue dress with black inset and pearl brooch, white lace collar, long gold earrings, and powdered hair. *86.306.2. North Fareham, England. 3 Jul. '86.

763 COSWAY, Richard (1742-1821). English. Portrait of the Marquis Wellesley. Ht. 6.1 cm. (oval). Wears green coat, powdered hair, and the Star of the Garter. *86.306.1. North Fareham, England. 3 Jul. '86.

764 COSWAY, Richard, School of. English, 18th century. Portrait of Richard Wellesley. Ht. 5.4 cm. (oval). Wears blue coat, white lace collar, and large black hat with bow. *86.306.3. North Fareham, England. 3 Jul. '86.

765 Heads of Three Girls in Profile. Bas relief. Diam. 8 cm. Dark velvet frame. *86.288.5. Crans-près-Celigny, Switzerland. 2 Jan. '86.

Mosaics

766 View of the Forum, Rome. 78.7 x 147.3 cm. *86.258. Tampa, FL. 27 Jun. '86.

Rugs, Carpets

767 Afshar. Carpet, c. 1920. 398.8 x 322.6 cm. *86.304.3. London, England. 5 Apr. '86. *Reward.*

768 Chinese, 19th century. Ning-hia Rug, late 19th century. Silk, background woven in metallic thread. 309 x 250 cm. Chinese inscription from one of the shorter ends as translated: For use in the Zhong He Dian. Central motif of the Great Pagoda of the Wild Goose in Hia. *86.288.1. Crans-près-Celigny, Switzerland. 2 Jan. '86.

769 Persian. Isfahan. Carpet, c. 1940. Wool, woof and warp silk. Approx. 1,440,000 knots per square meter. 322 x 232 cm. Signed: Ibrahim Pour, Isfahan. Central medallion with flowers and pendants on a sapphire blue background. *86.288.2. Crans-près-Celigny, Switzerland. 2 Jan. '86.

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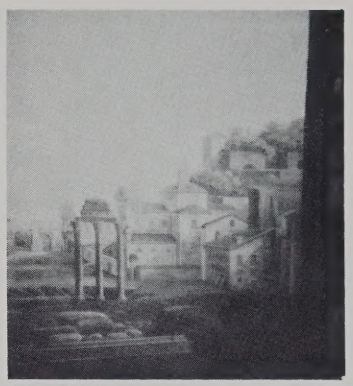

766 *detail*

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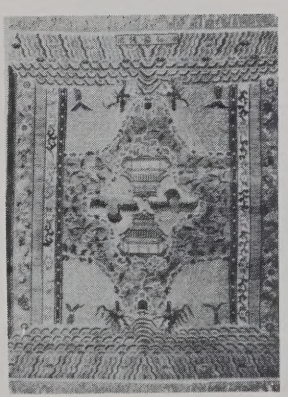

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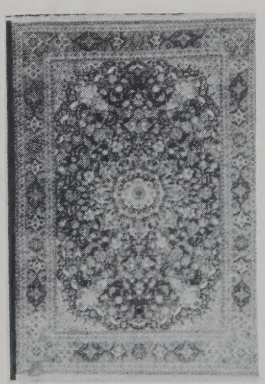

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770 Persian. Kashan. Carpet, c. 1900. Silk. 444.5 x 289.6 cm. *86.304.2. London, England. 5 Apr. '86. *Reward.*

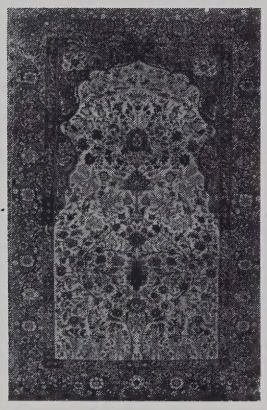
771 Persian. Moteshem Kashan. Carpet, c. 1900. 518.2 x 345.4 cm. *86.304.5. London, England. 5 Apr. '86. *Reward.*

772 Persian. Qom. Carpet. Silk. 543.6 x 348.0 cm. *86.304.4. London, England. 5 Apr. '86. *Reward.*

773 Persian. Tabriz. Carpet, c. 1930. Silk. 167.6 x 106.7 cm. Unique. *86.304.1. London, England. 5 Apr. '86. *Reward.*

774 Turkish. Bukhara Tekke. Carpet. Wool. 310 x 240 cm. Violet in color. *86.288.4. Crans-près-Celigny, Switzerland. 2 Jan. '86.

775 Turkish. Ghiordes. Carpet. Wool. 310 x 200 cm. Rose in color, four white stripes as a border. *86.288.3. Crans-près-Celigny, Switzerland. 2 Jan. '86.



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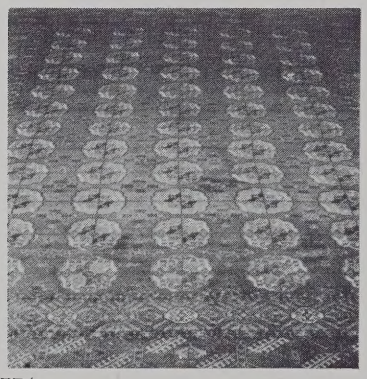

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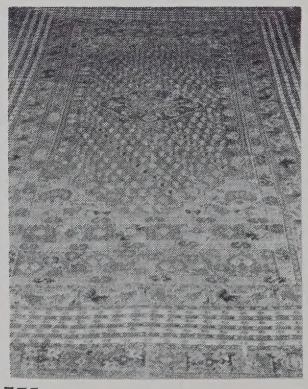

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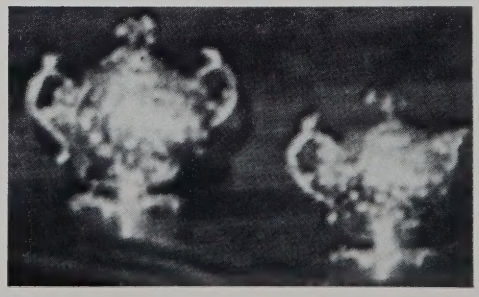

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Silver

776 American. Philadelphia, Pa. Tea Service (5 pieces), c. 1870. Silver. Repoussé in Chinese Rococo taste: hot water, tea pot, creamer, sugar bowl, and waste bowl. *86.261.6-10. France. 9 Sept. '85.

777 Baroque Jewel Casket. Silver. 1050 gr. *86.314. Sussex, England. May '86.

778 English, 19th century. Victorian. Yachting Trophy (Three Graces). Silver. Ht. 40 cm. *86.261.2. France. 9 Sept. '85.

779 MOHAZZAB. Islamic. Isfahan School. Minarets (pair), c. 1950. 84-carat engraved silver. Ht. 20-25 cm., diam. 3 cm. Inscribed on dome in Arabic: In the name of God the compassionate and merciful. Cylindrical with hexagonal tower and hollow dome. *86.291.1-2. Kerman, Iran. 29 Sept. '84.

780 TOORN, G. van der. Dutch, 18th century. Tureen and Cover, 1756. Silver. 27.9 x 35.6 cm. Inscribed. Hallmarks. Hallmark for date. *86.308. London, England. 31 Oct. '85-Jun. '86. *Reward.*

Tapestries, Textiles

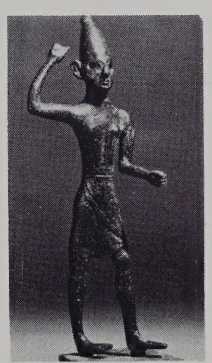
781 Flemish, 16th century. Tapestry. 270 x 335 cm. *86.279.5. Dozza, Italy. 4 Jun. '85.

780

780 *hallmarks*

781

782



783

784 *obverse*

784 *verso*

Egyptian

782 Statuette of Isis with Horus. Bronze on yellow marble base. 16.9 x 3.0 cm. *86.320. Nantes, France. 29 Nov. '85.

Phoenician

783 Striding Figure, 14th-12th century B.C. Bronze, green and red patina. Approx. ht. 17.8 cm. Mounted on mottled coral marble base. *86.234. New York, NY. 10 May '86.

Greek

784 Double Stater of Alexander III, the Great (356-323 B.C.). Gold. Mint: Amphipolis. Obverse: head of Athena with crested Corinthian helmet, earring and necklace. Reverse: AAE__ND POY, Nike standing left with stylus left, hand with wreath raised right, and to left, a trident. Condition: very fine. *86.321. Cambridge, MA. 10 Jun. '86. *Reward.*

785 MARATHON Painter. Attic Black-figure Lekythos, 6th century B.C. Terracotta. Ht. 32.4 cm. Athena standing in a quadriga, a tall female figure standing behind the four horses, and a satyr standing in front of the horses. *86.305. New York, NY. 13 May '86.

785

786 *tondo*

786 *exterior*

786 PAINTER of the Louvre G 265. Attic Red-figure Kylix, c. 470 B.C. Terracotta. Ex-collection: Kofler, Lucerne, Switzerland. Tondo: youth and a boy. Exterior: athletes. *86.236. New York, NY. Jun. '86.

787 Silenus, 5th century B.C. Bronze. Ht. 5.5 cm. *86.302.4. Vienna, Austria. Missing between 1972 and 1986.

788 Standing Youth, 5th century B.C. Bronze. Ht. 10.5 cm. *86.302.2. Vienna, Austria. Missing between 1972 and 1986.

Roman

789 Athena. Roman copy of a Greek 5th century B.C. original. Bronze. Ht. 18.7 cm. *86.302.5. Vienna, Austria. Missing between 1972 and 1986.

790 Athena. Roman copy of Greek 6th century B.C. original. Bronze. Ht. 7.1 cm. Left arm of Athena missing. *86.302.1. Vienna, Austria. Missing between 1972 and 1986.

791 Headless Bust of Statue. Marble. *86.296. Heraklion, Crete, Greece. 1 Jun. '86.

792 Standing Female Figure, 1st century A.D. Bronze. Ht. 19.6 cm. *86.302.3. Vienna, Austria. Missing between 1972 and 1986.

791

791 *bottom*

787

789

792

788

790

Ethnographic Objects

African

793 Angola. Tchokwe Mask, late 19th-early 20th century. Wood, woven fiber net piece. Approx. ht. 30.5 cm. *86.235. New York, NY. 1 Apr. '86.

Oriental Art

Chinese

794 Boy Kneeling with One Hand Raised. Ivory. 7.6 x 6.5 cm. *86.310.1. London, England. 12 May '86. *Reward.*

795 Circular Box with Lid. Ivory. 7.4 x 7.5 cm. Low relief depicting plants, birds, and animals. *86.310.4. London, England. 12 May '86. *Reward.*

796 Han Xiang-zi. Ivory. Ht. 22.9 cm. Hands and flute are missing. *86.310.3. London, England. 12 May '86. *Reward.*

797 Woman and Child. Ivory. 6 x 5 cm. *86.310.2. London, England. 12 May '86. *Reward.*

Japanese

798 NAKABAYASHI, Chikuto. Geese. Ink drawing mounted on pinkish brown silk. Drawing 20.3 x 15.2 cm., silk scroll panel 91.4 x 35.6 cm. *86.256. Ann Arbor, MI. 24 Jan. '86.

793

794

795

796

797

Miscellaneous

Arms, Armor

799 DAVIS, Steve. English. Fowling Gun. Flint-lock with iron parts, silver bead in front sight. 106.7-cm. barrel, octagon-to-round. Name of maker engraved in script on top flat of barrel: S. Davis. Engraved in script on side plate opposite of the lock: L.M. Custom built. Rear sight. Twelve-gauge, smooth bore. Sling swivels, leather sling with an old iron harness buckle for adjustment. Muzzle end of ram-rod wrapped with copper. 86.312.2. Winter Park, FL. 4 Apr. '86.

800 DAVIS, Steve. English. Shooting Bag. Cut-in leather on front flap: L.M. Custom Brimfield horn made by Don Wright attached to shoulder strap with smaller leather straps. Main shoulder strap has large brass buckle for adjustment. Bag has double pockets and smaller internal accessory pockets. 86.312.5. Winter Park, FL. 4 Apr. '86.

801 HERSHEL House. American. Early Pennsylvania Style. Copy of Edward Marshall Rifle. Flint-lock, brass mounted, ivory bead set into front sight. 96.5-cm. barrel. Engraved in script on top flat of barrel: H. House. Engraved in script on silver thumb plate of wrist of gun: L.M. Flint-lock long rifle. Custom built. 86.312.1. Winter Park, FL. 4 Apr. '86.

802 WRIGHT, Don. Copy of Brimfield Powder Horn. Engraved on horn: Larry Mayes, his horn, made by Don Wright in Gallatin Tennessee. Custom made copy of powder horn from French and Indian war. Matches 86.312.4, no. 803. 86.312.3. Winter Park, FL. 4 Apr. '86.

803 WRIGHT, Don. Priming Horn. Engraved. Custom made. Matches 86.312.3, no. 802. 86.312.4. Winter Park, FL. 4 Apr. '86.

798

Books, Documents, Manuscripts, Maps

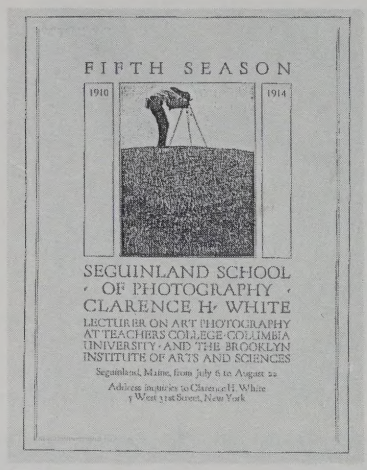
804 Brochure: Fifth Season, Seguinland School of Photography, Clarence H. White, 1914. 25.4 x 20.3 cm. *86.255.4. Cleveland, OH. 6 Feb.' 86.

805 Brochure: School of Industrial Arts, Teachers College, Columbia University, 1911. 22.9 x 14.6 cm. Creased horizontally in two places. *86.255.3. Cleveland, OH. 6 Feb. '86.

806 Brochure: The Struss Pictorial Lens, 1915. 22.9 x 15.2 cm. Signed on back cover: Karl Struss. Front and back covers are separated from one another and detached from the body of the brochure. Small stained area on back cover. Pages 14 and 15 have pencil lines crossed through price lists. *86.255.2. Cleveland, OH. 6 Feb. '86.

807 Document, 1771. Parchment. Open document 76.2 x 76.2 cm. Signed wax seal: Wm. Tryon. Folio: Afterwards paid to the said. . . . Verso: in right corner—New York Secretary's Office, 24th October 1771. . ./New York Auditer General's Office 25th October 1771. . .; in center of document—25 September 1771./Letters Patent. . ./Rhual 397. *86.237.1. Boston, MA. 22 May '86.

808 Document, 1866. Parchment. Open document 91.4 x 91.4 cm. 12 wax seals affixed to bottom. Folio: To all and, . . . [Signatures on the bottom of this side.] Date 1585 appears several times on this document. Verso: At Balfour Castle, _____/ 19 August 1866/This document was presented by/me to the Rev. Pierre Irving of/New York/ . . .; The Middle (7th Seal is that of/Gilbert Irving . . . . *86.237.2. Boston, MA. 22 May '86.



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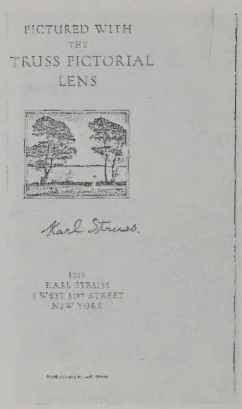
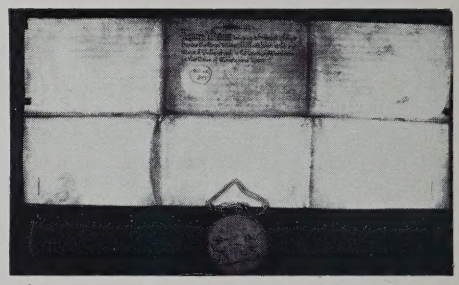


806 *back cover*



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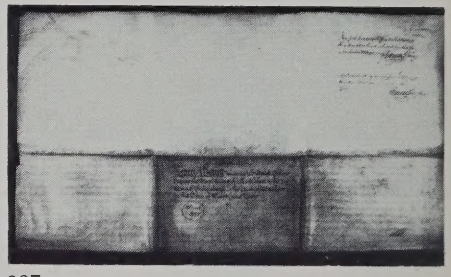

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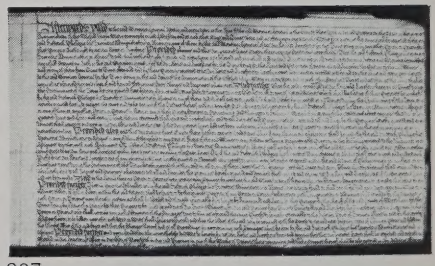

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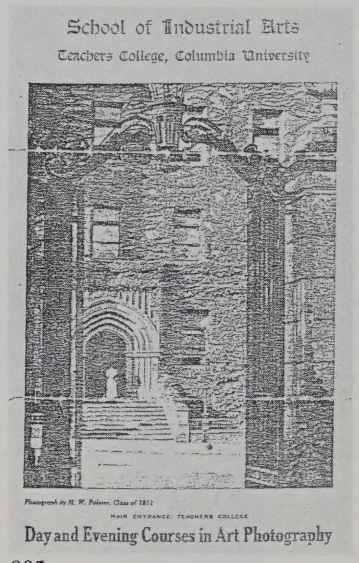

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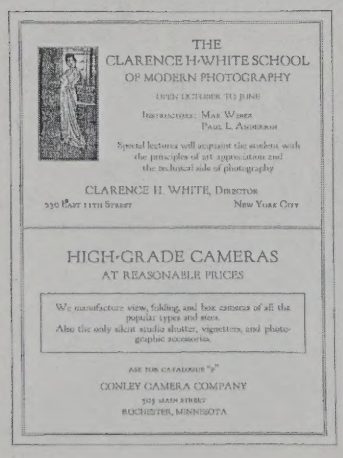

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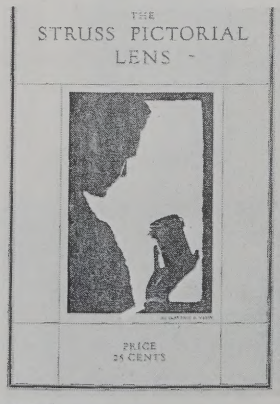
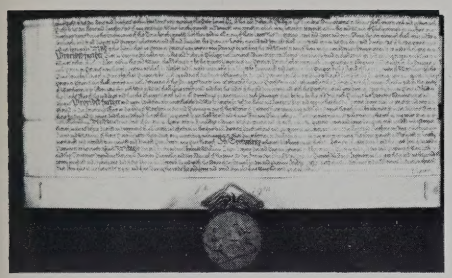


806 *front cover*



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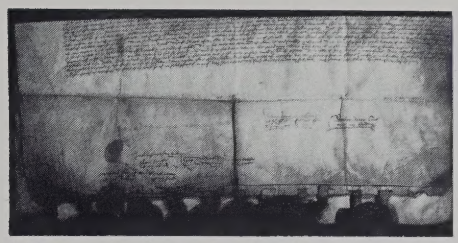

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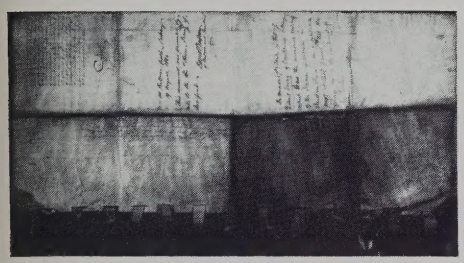

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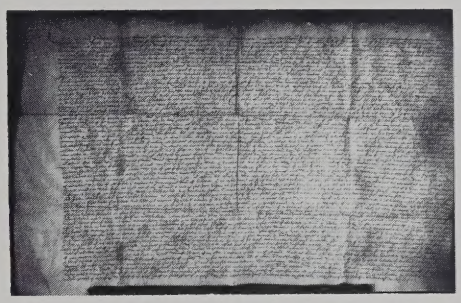

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